

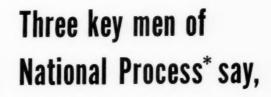
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THE COVER

Four-color Harris presses at the Progress Lithographing Co., Reading, Cincinnati, Ohio. The press at right has just been installed as part of an expansion program, (Story page 49).



August, 1949



ROBERT P. LONG
Editor

THOMAS MORGAN Business Manager

Address all correspondence to 254 W. 31st St., New York 1. N. Y.

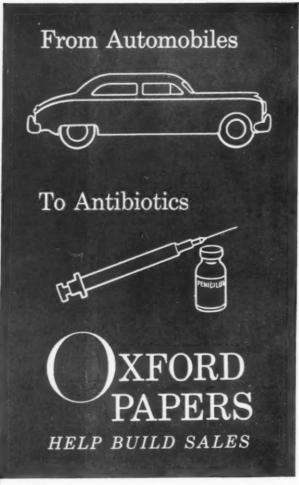
What You Will Find in this Issue 29 How My Shop Got Into Offset 30 By J. Tom Morgan, Jr. Halftone Dot Fringe, How to See it and What It Means ... 35 Craftsmen Meet in San Francisco, September 4-7 A Summary of Graining Abrasives 38 How About Office Supplies for Your Accounts? 39 By David Markstein How to Find the Grain Direction of Paper 40 49 By Edgar C. Hanford Meehan Tooker Completes Three Year Expansion Plan . 53 Milprint Observes 50th Anniversary 55 Technical Section: Postwar Developments in Litho Coated Papers 63 By A. P. Reynolds Technical Briefs Through the Glass News About the Trade Litho Club News Equipment, Products, Services and Bulletins

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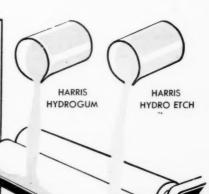
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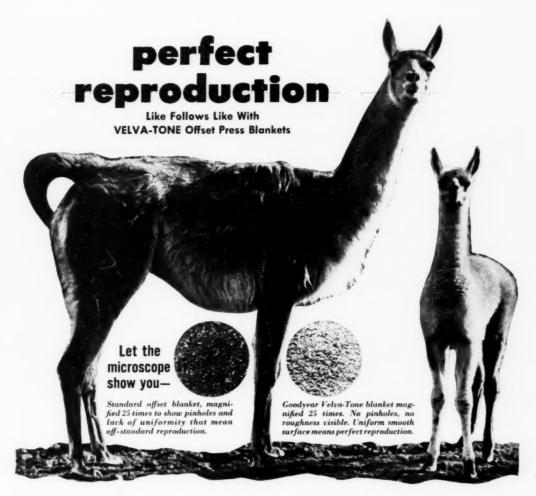
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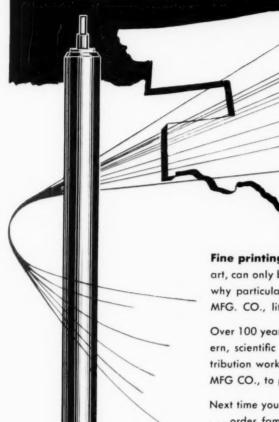
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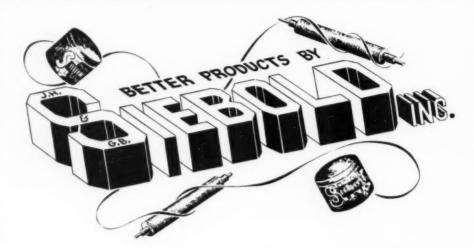
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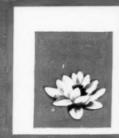
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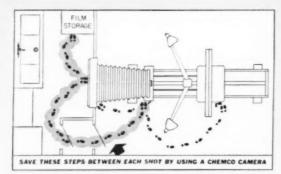
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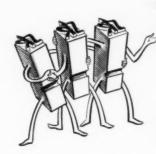
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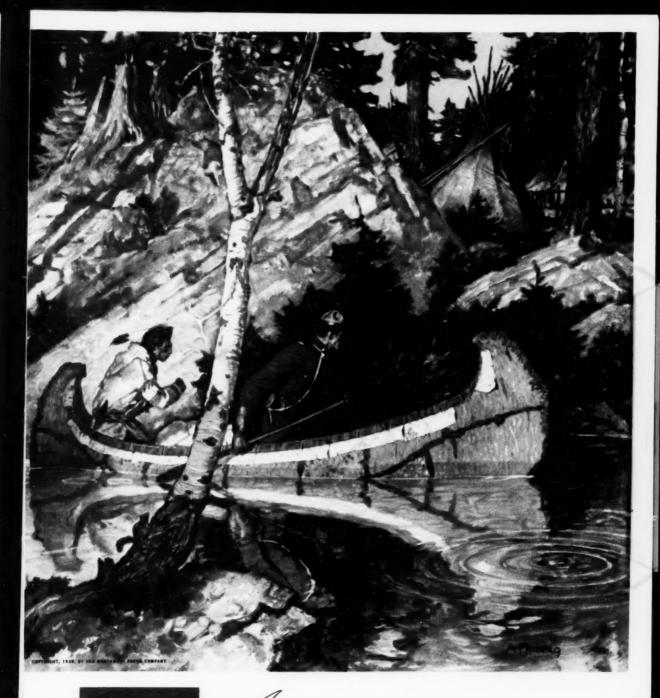


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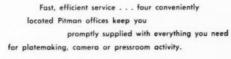
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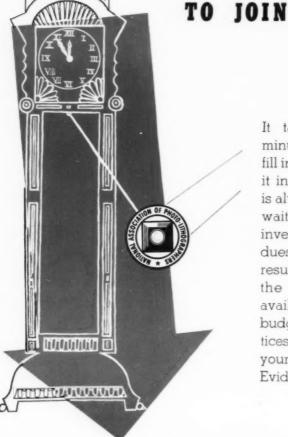
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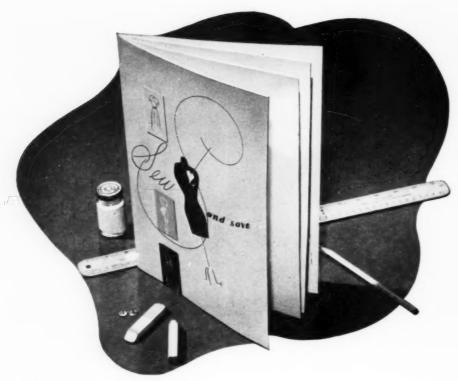
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BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

EDITORIALS

ANY people are suffering today from a great illusion—that whatever comes from the federal government is free. Free aid to the states, to cities, and to individuals. The fact is overlooked that everything the government gives is paid for in taxes, and frequently causes a duplication of taxes. This is one of the chief points stressed by Matthew H. O'Brien, general counsel of the Lithographers National Association, in a booklet just released by that organization. The booklet is based on the address given by Mr. O'Brien at the recent LNA convention, and forcefully presents "The Hastening Trend Toward Socialism—American Style."

As a matter of fact, there are three great illusions, he says.

First: As to the federal government—that its resources are endless, its money is free, and whatever the problem, the federal government can solve it better.

Second: As to industry—that it can pay anything demanded of it, can carry any burdens, and still be able to survive as free enterprise, to grow, to produce wealth, and to provide employment.

Third: As to the individual—that there is a right to share in the wealth and production of the nation, to a degree not limited by his contribution to such wealth and production, not measured by his efforts or skill, but attained by the mere fact of existence and survival.

We all like the term "Liberal," he explains, but we fail to appreciate the revolution which has taken place in the meaning of the word. The "Liberal" professes to believe that individual freedom can survive when we have governmental control of the entire economy of the country; control of the wages, prices, profits, production, control of income and spending, control over property and the use of property. "History, however, demonstrates," Mr. O'Brien points out, "that in every case, without exception, where the government takes over that degree of control, it necessarily dominates the individual. We cannot have, at the same time, individual political freedom and governmental control of the economy of the nation."

"We would get a better conception if we would always remember that the only thing back of any government bond is the promise to tax—that is, the promise to make us pay that obligation. The government produces nothing; engages in no business for profit; doesn't create wealth, or any income of its own. Private enterprise is the source of all wealth, and therefore is, and must remain, the true foundation of all social gains. Some day soon we must realize the government engages not in production of wealth, but in redistribution of wealth and income on the basis of leveling down, rather than up," Mr. O'Brien states.

It is true, as he points out, that these illusions, now being promoted by some groups as fact, cannot be separated, basically, from the processes of collective bargaining in our own industry. These problems require an appreciation of the principles of constitutional American government, where the politicians are employed to represent and serve the taxpayers, not to sit and contemplate how to increase taxes to meet overgrown federal budgets in order to buy things for the people which they could buy better for themselves.

Mr. O'Brien urges the passing along of ideas to Senators and Representatives when critical legislation is pending. "Politicians do not lead—they follow," he reminds us, "and if you are silent as to what your group of the electorate wants, they tend to follow those who make their desires known."

"If this nation goes socialistic in the manner I have described as socialism, American variety, it will not be because you or the people in this country want socialism." He concludes, "It will be because of moral and intellectual default. So, please remember, if we are going socialistic, it is by default—your default."

We venture to say that many reading this editorial may not know the names of the Congressman or Senators representing them; and, further, probably have never informed their representatives of their feelings on any of these important questions.

How My Shop Got Into Offset

The sprightly story of how a perfectly respectable interpretable invited a little offset press to come for a visit, and how the story liked the little press so well it invited it to stay. And how the story offset stayed and raised a family, a family that made it meaning for the letterpress shop to remodel, to add an exist room, and finally to build the offset family a little house of its comments door and connecting.

By J. 70m Morgan, Jr.

President Litho-Krome Co and Commercial Printers, Inc., Columbus, Ga.*

EACH one of us, more than likely, has at some time or another, asked himself this question, "How did I get mixed up in the printing business?"

In my short span of 16 years experience. I have seen the industry grow some—seen things happen! I have seen things happen! I have seen things happen to the printing industry throughout the nation, in the Southeast, in Georgia, and in my own plant. As the industry as a whole has progressed, my own little shop has progressed, and I, in my small way, have learned by experience and have made some progress along with it.

When I speak of things happening to the industry in the last 16 years, I am mindful of the many improvements in press construction, larger sizes, more speed, better impressions, better inks and better papers. I am mindful of improved typesetting and lock-up equipment, better and faster cutters, improved bindery equipment. All these things in one form or another, have been changed—most of them for the good.

But, of all the good things that have happened to the printing industry, the one thing that has impressed me most has been the acceptance by the industry of an acknowledged outsider—of a method of reproduction called "Offset." The best thing that has happened to the printing industry, in my opinion, has been its willingness to embrace the offset

My plant is a combination shop, letterpress and offset. It wasn't always that way. Our first love was letterpress. We were a going concern, an all letterpress shop, for many years before the appearance of an offset press on the scene. Letterpress was our first love now, even though our offset has outgrown it. But we will still be a letterpress shop next time you see us!

How did my plant get started in offset? It is the story of how a perfectly respectable letterpress shop invited a little offset press to come for a visit, and how that shop liked the little offset press so well, it invited it to stay—and how the little offset stayed and raised a family, a family that made it necessary for the letterpress shop to remodel, to add one extra room and then another, and finally, to build the offset family a little house of its own-next door and connecting.

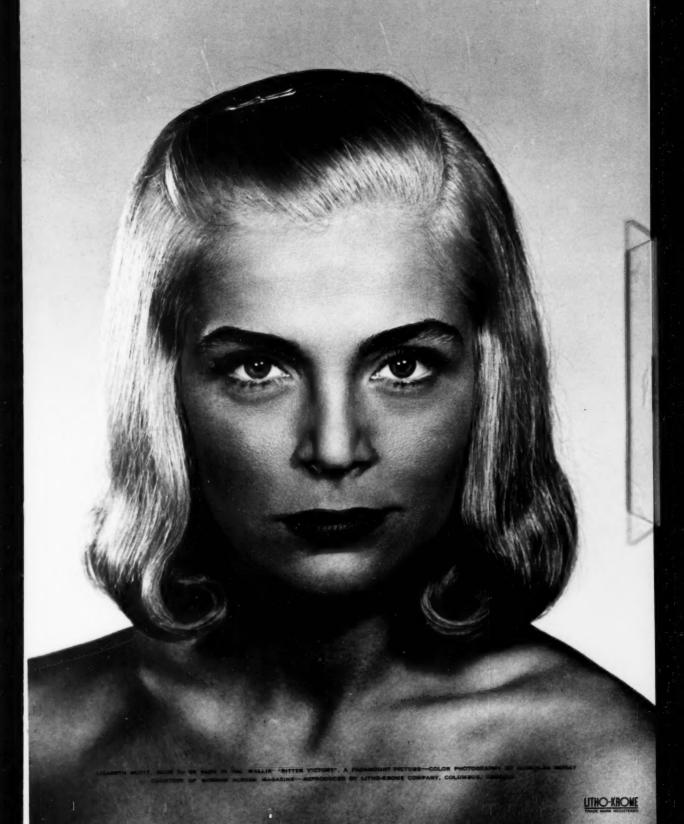
I would like to take you back to 1933. We all remember that year. I found myself at that time in New York City, working as a commercial artist in one of the large advertising agencies. Times were tough and I had quickly come to realize that perhaps I could starve to death at home more comfortably than I could in New York. When word came that I had a job offered to me at home with a letterpress printer who had on order a new offset press, I needed no urging, and got home as fast as I could. The people who hired me knew nothing about offset. They were letterpress printers and I was a commercial artist, so, we pooled our ignorance and went to work.

At that time, we had a complete letterpress shop. Our equipment con-

THE INSERT

"You'll never do fine color lithography in the South-NEVER!" a client told the author. The insert is a sample of work now being done there.

^{*} Based on a talk given by Mr. Morgan before the Printing House Craftsmen, Nashville, Tenn. May 21.





sisted of a Linotype, a rather impressive assortment of fonts of hand type, and a lead caster. In our pressroom we had an old Babcock, a Miehle Vertical, a Kluge and one open press. We had a small cutting machine, and in the bindery we had an old envelope die cutting machine, drill, perforator, and sundry bindery equipment and stock storage. We were really a rather complete letterpress shop. All this equipment, with office, furniture and fixtures, was crowded into one building 40' x 100'. And into this inflexible space suddenly was dropped one Harris offset press, size 17 x 22.

To make room for the newcomer, we built a mezzanine floor, and we put the bindery (and me) up there out of the way. The mezzanine floor was about 5' 6" from the roof, so we had to work small girls in the bindery up there. I, being a bit taller, had to stoop a little. We installed complete platemaking equipment, a whirler, a vacuum frame, and a small photo-composing machine. They said we couldn't make plates without a camera, so, we installed complete photographic equipment, a camera with built-in dark room, sink and all. The space for all this equipment had to come from somewhere, so, a big chunk was taken from the office, and the pressroom was crowded still further.

It is easy to think back and remember the first jobs that went onto the offset press. They seemed so easy. I remember that we had been doing these jobs by letterpress and had been running from electrotypes. I remember how tickled we were to see the paper we could save by getting more forms up on a sheet. We wouldn't waste paper and we wouldn't waste time locking up a group of electros. We were amazed at the ease of makeready-we didn't have to take-a-littleout here and add-a-little-more-there. as we were accustomed to doing on our type press. We thought our photocomposing machine was wonderful because it would step forms accurately many times up on a plate, and all colors would register. Our first plates were bought from a good eastern trade house. Our first pressman was an experienced man who had come

Scenes in the Litho-Krome plant as it looks today. Author tells of early struggles in fighting problems of offset color reproduction

highly recommended by the supply men. We were all set, and our first jobs were coming off the offset press and we were tickled to death—we were on our offset honeymoon!

We were all set to throw out every letterpress in the house overnight, and put in offset! Why anybody would put up with the letterpress method when they could buy offset, was more than we could see. Offset was the dream method! Anybody could do it. We had found the answer to a printer's prayer! Well... the honeymoon was a short one, an exceedingly short one! One day everything was fine—and before we knew it, everything was anything but fine.

The Honeymoon's Collapse

As I remember it, everything went wrong together—first the plate went

bad. We called the trade platemaker, who was in Ohio, I think, and he said it would take several days to get a new plate to us. We told him we were in a hurry. He said "I sent you the negatives, why don't you make your own plates from them?" We explained to him that we had the equipment on hand all right, and had made some line plates all right, but no halftone plates. He said "just make the halftone plate like you make the line plates." We felt we could not wait for plates to come, so, we would make the plate ourselves. Well . . . we made the plate-not the first try, but we made it. It didn't look exactly like the one we had gotten from the trade house, but it was a plate and it might get by.

And, perhaps it would have, if it





Some of Litho-Krome's offset presses, descendents of the little press that "came for a visit, and stayed to raise a family."

had fit. The first color we had already run on the paper and the second color wouldn't fit it. Maybe the fact that the paper had set out a couple of days while we were making this plate had something to do with it. We didn't know- but the edges of the sheets had become wavy. Maybe the weather getting all steamed up and rainy had something to do with it -we didn't know that either. Maybe our experienced pressman who was making the press run off perfect sheets vesterday, could tell us why the same machine wouldn't run off even one good sheet today. Maybe he could tell us the trouble and say the magic word and get us back in offset heaven again. Unfortunately he did not know either.

So, we went to work to try to save the job. Since we already had one color on the sheet, we couldn't afford to start over again. Then too there was the minor problem of soothing a customer who said he needed his job and showed a remarkable amount of disinterest in our troubles. He was surely unsympathetic!

We figured the way to save the job was to make the plate fit. We decided finally to re-step the plate on the photo-composing machine and change the steps by the amount the paper had gone out between each step. We measured the distance minutely - actually, we mostly guessed. We remade the plate and surprisingly, it was better, but it still didn't fit. We guessed again, and made another plate, not much better. We messed around with that idea all day, and finally ended up by cutting the plate with a pair of tin shears and running the job with the plate cut in strips. We got the job off, and somehow, the customer took it.

It didn't matter that we had exhausted ourselves fighting the job it didn't matter that we could have run the same job on letterpress without a hitch, and could have delivered it on time—it didn't matter that we had lost money on the job. It did matter that we had met an almost impossible problem and fought it out and had won! That was what mattered to us. That was the first of many problems to come with our offset department, and, as we were to find out, had been comparatively easy to solve.

We didn't take on many halftone jobs after that for quite some time. We thought we had better stick to line work—and we did. We had everything we needed within our own organization to handle a line job from its inception. We put our artist to work making sketches that could be reproduced as line work. Our efforts were directed at creating new business for offset, and not at jobs that had to be taken from our letterpress division.

We did not think it profitable to go about trying to take away old jobs from old lithographers. We went about the business of creating new jobs by redesigning and improving on old designs and developing new designs. In this way, we could render our customers a service. We found that there were many jobs we could handle best by offset, while others would be better by letterpress. Sometimes we would run one or two colors on offset and finish the last color or two by letterpress. Usually, this worked out very well, and we liked it, but not always.

Hot Production Record

In particular, I remember one job that was handled that way, (or I should say was mis-handled that way) This was a label job in silver, red, and black. We had previously run the entire job, all three colors by offset, and the customer was happy, But to try to give the customer a better silver, we decided to run the silver by letterpress, and to finish the red and black by offset. When we completed the first color, silver, by letterpress, it really looked good- a vast improvement. We then put the red on top of the silver by offset and began to wait for the red to dry so we could put on the black. The red was slow about drying, but in a couple of days it set enough for us to put on the black. When the black was finished we admired our completed

label, which was beautiful compared to the old one, and we began to wait for the black to dry so we could cut and deliver the job. In two days, it was just as wet as when we put it on. A week went by, and it was still just as wet.

Again, the customer was camped on our doorstep, and we had five million labels on hand-all wet! At a time like this sometimes neighbors are wonderful things. Our neighbor across the street runs a big lumber yard, and he dries his lumber in kilns. In desperation, we asked him how long it took to dry out fresh green lumber. He said sometimes overnight. We asked him if we could try a few labels in the kiln overnight. We did. The next morning, we retreived a hot lift of labels from the kiln-bone dry! The next day we cut and delivered to our customer the first and probably the finest kilu-dried labels ever produced.

Although our efforts at offset were confined to line work, they were definitely not confined to just one color. We steered clear of one color work, and concentrated on multicolor labels, broadsides, wraps, and conunercial work. We promoted color in our artist's sketches and layouts, and encouraged the use of more color to our customers. Soon we began to be known as creative color printers and lithographers.

After three years, by 1936, we found ourselves with more offset business than our little 17 x 22 press could handle. We would not have space for another press, and so we decided to build on a room to house more offset equipment. We built an addition to our letterpress shop. The new room was 30 x 150 feet and we already had 40 x 100 feet, to which we added 50 more feet. This increased our floor space from 4,000 square feet to a little better than 10,-000 square feet. We thought surely we would have plenty of room. When the new press came, it was a 22 x 34 size. This press was set in place in our now big pressroom, and we moved the composing room into the new building, tore down our mezzanine floor, and moved the art department and bindery to the new building too.

We thought we had plenty of room and wondered how we would ever use it all. But within a year, now 1937, we found ourselves with added volume and had another plan, another offset press. A twin to the 22 x 34 was set in place, and this pretty well filled up our pressroom, which was now full of letterpress and offset presses. In our pressroom we had the letterpress and offset presses set side by side- and we ran that way for several years. We thought a pressroom was a room for presses, regardless of what kind of a press. We were later to learn that separate rooms were better.

Innocent Halttone Screen

Along about this time, some of our customers began to request that we put in a halftone here and there. We felt we had learned our lesson perhaps, about halftones. Nevertheless, to satisfy this demand, we began the use of shading sheets. These were available in different size dots and lines on cellophane sheets with a wax backing. Our artists laid these shading sheets on the line art when making the drawing. When the job was reduced in size on the camera and handled as a line shot, the result was similar to a halftone tint. We

(Continued on Page 99)

HALFTONE DOT FRINGE

How to view it and what it means *

THERE are five main factors that affect coating sensitivity. These are: relative humidity; coating pH: coating and thickness; dark reaction; and continuing reaction.

A sixth factor determines the extent to which these five affect the size of the halftone dots produced on the plate. This is the amount of fringe around the dots in the negative or positive.

If the fringe is wide, the plate-maker has practically no exposure latitude and the given factors will change dot size considerably. Exposures with such halftones must be precise if the tone reproduction of the plate is to be correct. On the other hand, a narrow dot fringe permits an exposure latitude of as much as 100% with little effect on dot size.

All halftone dots are surrounded by fringe and the width of it varies according to how the negatives or positives were made. Direct camera halftones usually have the most. Dot etched halftones may have either more or less than a camera halftone. Halftones made by contact have the least.

Sometimes it is difficult to see this fringe with ordinary illumination even with a microscope. But if the illumination angle is changed, the fringe frequently can be seen with a 10 or 15 power magnifier.

"Bright-field illumination" is the ordinary lighting for viewing magnifications. In this type of lighting the light is below the sample and in line with it and the lower lens of the microscope.

Sometimes, with bright field illumination, a high contrast negative developed in high contrast developer looks like it has no fringe at all. But when the same sample is viewed with dark field illumination the dot fringe immediately shows up as halos of light around the dots. A negative or positive is viewed with dark field illumination when the illuminating light comes from one side of the sample at an oblique angle and the background area is dark.

This check for the amount of fringe in halftones is quite simple and is the first step in any attempt to control tone reproduction. Detailed information for lithographers who want to improve, and standardize the quality of their plates is available in LTF's Research Bulletin No. 15 "The Sensitivity Guide."

*From a current issue of "Research Progress", published by the Lithographic Technical Foundation, 1800 S. Prairie Ave., Chicago 15, Ill.



CRAFTSMEN MEET IN SAN FRANCISCO

SEPTEMBER 4-7

W ography, another on embossing and die cutting, and others on other phases of printing, the program of the 30th annual convention of the International Assn. of Printing House Craftsmen, cosers a wide variety of subjects in the graphic arts. The convention will be held at the Palace Hotel, San Francisco, opening Sunday, September 4 and running through to the concluding banquet on the evening of Wednesday, September 7.

This is the first California Craftsmen's convention in a number of years, and clubs across the nation are organizing "On to California" groups to make the trip. Many are reported to be touring scenic spots and national parks on the way. In addition to the regular convention program, a conference of the Pacific Society of Printing House Craftsmen is planned for Sunday, the opening day. There is also a program of trips, luncheons and tours for the ladies attending.

The convention program, as announced in July, follows (with the program of ladies' activities at the end.)

SUNDAY, SEPTEMBER 4, 1949 All sessions at Palace Hotel

- 8:00 A.M. to 10:00 P.M.—Registration 9:00 A.M.—Board of Governors Intl.
- Assn. of Printing House Craftsmen 2 00 P.M.—Pacific Society of Printing House Craftsmen, 24th Annual Con-
- ference, Palace Hotel 8:00 P.M.—Convention opening session, Gold Ball Room Torn Hislop, President, San Francisco Club Presentation of the Flags of the

- United States and Canada. Barney Donahue, Captain of Color Guard Other preliminaries
- Roll Call of Clubs—Mr. Pearl E. Oldt, International Executive Secretary
- Appointment of International Convention Committees, and other business
- 9:30--Adjournment
- 10:00 to 11:30 P.M.—Hospitality Hour— (Concert Room)

MONDAY-SEPTEMBER 5, 1949

- 8:00 A.M. to 10:00 P.M.—Registration 8:00 A.M. to 9:00 A.M. — Credential Committee Meeting
- 9:00 A.M. to 12 Noon—Convention Business Session (Concert Room)
 - Presiding Officer, Gradie Oakes, International President Roll Call of Clubs—International
 - Roll Call of Clubs—International Executive Secretary, Mr. Oldt— 15 minutes
 - Presentation of Resolutions & Amendments—15 minutes
 - Report of International President—

Report of International Executive Secretary—20 minutes Report of Credentials Committee—

15 minutes

Printing Week Celebration — Presiding Officer, Gordon J. Holmquist, Chairman, Public Relations Commission — One hour. Two speakers to be announced

12:15 P.M.—Club Management Luncheon (Rose Room)

Presiding Officer, J. Homer Winkler, International Third VP.

Preparation of the Club Educational Program" — Thomas P. Mahoney — Chairman Educational and Research Commission, IAPHC, and General Manager of American Color Process Co., Cleveland, Ohio—15 minutes

"Making the Club Meetings Click"
—William P. Gleason—First Vice
President, Club of Printing House
Craftsmen of New York, and of
the Colonial Press, Inc., New York.

-15 minutes

"Soliciting New Members"—P. D. Nielsen — International Membership Committee, also Second Vice President of the San Francisco Club, and associated with Moore Business Forms, Inc., Emeryville, Calif.—15 minutes

Awards, Club Bulletin Contest (Lee Augustine)—15 minutes Awards, Printing Week Poster Con-

Awards, Printing Week Poster Contest (Gordon Holmquist)—10 minutes

Awards, Printing Week Club Stamp Contest (Gordon Holmquist)—10 minutes

Awards, Membership Solicitation Activities (J. Homer Winkler)— 10 minutes

Discussion, Convention Announcements, Adjournment—10 minutes Fifteen minutes recess

3:45 P.M. to 5:30 P.M.—Clinic—Typographic Clinic, Main Business Hall (Concert Room)

Presiding Officer — Edward T. Samuel, International Treasurer "Practical Typography"—Paul O. Giesey, Portland, Oregon

3:45 P.M. to 5:30 P.M.—Clinic—Bindery Clinic (Comstock Room) Presiding Officer—Fred C. Baillie, International Second Vice President, Other program features to be announced

6:00 P.M.—Buffet Dinner and Stag — Scottish Rite Hall, Van Ness & Sutter Streets

TUESDAY-SEPTEMBER 6, 1949

8:00 A.M. to 10:00 P.M.—Registration 9:00 A.M. to 11:00 A.M.—Convention Business Session

Presiding Officer—Gradie Oakes, International President

Roll Call and Report of Committees. Other business

11:90 A.M. to 12:15 P.M.—Clinic—Roll Leaf Stamping, Embossing and Die Cutting Clinic, Main Business Hall

Presiding Officer-Thomas P. Mahoney, International Chairman of Winning Design In Stamp Contest



This is the winning design in the 1950 Printing Week Poster Stamp Contest conducted by the International Assn of Printing House Craftsmen. It is the work of Glenn M. Pagett of the Indianapolis Club. Mr. Pagett, now 46, was born and educated in Kansas, and his boyhood was spent around a country print shop. He left the University of Kansas and went to Carnegie Tech, and later attended the old UTA printing school. He has been with Typographic Service Co. Indianapolis for 22 years Judges for the contest were Harvey Glover, Sweeney Lithograph Co., Belleville, N J, past president of the International Craftsmen; Ernest F. Trotter, "Printing:" and Kurt H. Volk, New York typographer. Second place was won by Frank Persell, also of Indianapolis; and third place went to Hiromu Maehara. of the Honolulu Club. These and other place winners will be presented with awards at the San Francisco convention in September

General chairman of National Printing Week, observed in January each year, is Gordon J. Holmquist, Les Angeles, and assistant chairman is John A. Waryn, Union, N. J.

> Educational & Research Commissions, "Roll Leaf Stamping, Embossing and Die Cutting"—Basil M. Parsons, Thomson-National Press Co., Franklin, Massachusetts

11:00 A.M. to 12:15 P.M.—Clinic—Letterpress Plates Clinic, Comstock Room

Presiding Officer—J. Homer Winkler, International Third Vice President

"Magnesium Printing Plates" — Paul Gallagher, State Printer, and Luke Belgau, Superintendent, Bee Engraving, Sacramento, Calif.

"Duplicate Printing Plate Making" —George Fowler, Johnson Mat and Stereotype Co., San Francisco

12:15 P.M.—Recess for Lunch

1:30 P.M.—Busses leave for visit to Redwoods & Barbecue

11:00 P.M.—Nomination Committee Meeting, Concert Room, Palace Hotel WEDNESDAY-SEPT. 7, 1949

8:00 A.M. to 10:00 P.M.—Registration 9:00 A.M. to 12 Noon—Clinic—Xerography and Pressroom Aids Clinic, Comstock Room

Presiding Officer—Russell J. Hogan, International First Vice President "Xerography and Xeroprinting"—J. Homer Winkler

"Pressroom Aids", speaker to be announced

9:00 A.M. to 12 Noon—Clinic—Lithography and Gravure Clinic, Concert Room

Presiding Officer — Gradie Oakes, International President

"Camera and Photomechanical" — Kenneth R. Burchard, Manager, Photomechanical Sales, American Type Founders, Elizabeth, N. J.

"New Developments in Offset Equipment"—A. B. Woodruff, Harris-Seybold Co., Cleveland

"Gravure" — Fulton MacArthur, Sales Manager, Klingrose Gravure Div., American Type Founders

12:15 P.M. to 1:45 P.M.—Lunch with San Francisco Advertising Club— Gold Room (\$2.25)

Speakers: Gradie Oakes, International President; Victor J. Hecht, Vice President, Zellerbach Paper Company

"A Kinsey Report on Messrs, 'S,' 'H' and 'F' "

2:00 P.M.—Convention Business Session
—Concert Room

Report of Resolution and Constitutional By-Laws Committees

Nomination and Elections of Officers Selection of City for 31st Convention

Summation of Convention

Adjournment

Hospitality at 5:00 P.M. — Gold Room

7:30 P.M. — Annual Banquer — Garden Court Cafe, Palace Hotel Installation of Officers

Presentation of Past President's Jewel Entertainment and Dancing

LADIES ACTIVITIES AND ENTERTAINMENT

Monday, September

Luncheon at the Claremont Hotel, Berkeley. Trains leave San Francisco at 10:30 A.M. and 11:00 A.M. via the Bay Bridge.

Monday, September 5-6:30 P.M.

A trip through Chinatown. Leave Palace Hotel at 6:30 P.M. Dinner at the Cathay House in Chinatown at 9:00 P.M. Tuesday, September 6—9:30 A.M.

A tour to the Jade Display at Gump's Store in San Francisco.

Tuesday, September 6—Afternoon
Busses leave the Palace Hotel a

Busses leave the Palace Hotel at 1:30 P.M. for a visit to the Redwoods, and a Barbecue at the Marin Town and Country Club.

Wednesday, September 7—9:30 A.M.
A tour of San Francisco and a visit to

the Cliff House via Grayline busses. Wednesday, September 7—7:30 P.M. Annual Banquet and Dance.★★

A summary of Graining Abrasives

(The Lithographic Technical Foundation recently completed a study of graining procedures and shortly will publish a Technical Bulletin on its findings. The following information on abrasives is from this Bulletin.)

DESPITE the number of names tagged onto graining abrasives there are really only five or six different kinds in common use. Those are of two classes; manufactured and natural. The manufactured abrasives are silicon carbide and aluminum oxide; the natural abrasives are garnet, silicon dioxide and pumice.

It is likely that some of these names are strange to lithographers who know abrasives only by trade names. As a guide, the table of trade names below was assembled by the Research Department of the Lithographic Technical Foundation. There may be others but these are the only ones known to the Research Department at the present time.

Silicon Carbide

Silicon Carbide, the hardest abrasive used for graining, was the first of the manufactured abrasives developed in the United States. It is produced at high temperature in an electric resistance type furnace from silica sand and coke, and later crushed and graded.

This abrasive has "fracture planes" along which it splits as the particles are broken down in the grainer. As a result, new and sharp cutting edges are constantly being formed during graining even by the smallest abrasive particles. This is perhaps the principal reason why silicon carbide imbeds so much. Silicon carbide should never be used to grain aluminum and it must be used with caution on zinc because of its tendency to imbed.

There are "green" and "black" grades of silicon carbide. The "green" is harder but it is also so brittle that it should never be used to grain any lithographic plate. The "black" grade is more commonly used by lithographers and while it is not as hard, it is tougher than the green grade and does not fracture as readily.

Due to the constant sharpness of silicon carbide, plates grained with it are coarser than plates grained with an equivalent size of aluminum oxide.

Aluminum Oxide

Aluminum oxide, the next hardest lithographic abrasive, is manufactured from bauxite, a commonly found clay-like material. Aluminum oxide abrasive is produced when bauxite is fused in an electric arc furnace after which it is crushed and graded. Chemically, aluminum oxide is the same as an emerald or ruby.

Bauxite contains certain impurities, the most objectionable one being iron. Most of this is removed by magnetic separators after crushing. However, about 4 to 5 per cent of the usual graining grade of aluminum oxide is non-magnetic iron compounds. These are removed in the the best grades of the material by acid-washing the bauxite before fusing. The result is a snow white, 99.8% pure aluminum oxide abrasive looking very much like quartz or silica sand.

Aluminum oxide seldom imbeds in zinc and is an excellent abrasive for this metal. It can imbed in aluminum, however, and must be controlled carefully when used to grain aluminum plates.

During graining, individual particles of aluminum oxide become rounded. The resulting grain lacks the tooth of one produced with silicon carbide but the abrasive does not imbed as easily. Compared with a softer abrasive it has a long life so that less need be added to the tub during graining. The result is less mud in the tub and less restraint of the marble action.

Garnet

Garnet abrasive is crushed from the same naturally occurring material from which semi-precious garnet stones are obtained. Although not too widely used it has much in its favor. Garnet is the hardest of the

TRADE NAMES FOR LITHOGRAPHIC ABRASIVES

				Silicon Dioxide	
Company	Silicon Carbide	Aluminum Oxide	Garnet	Silica Sand	Quartz
American Graded Sand Co.	Agsco Silicon Carbide	Agseo Graining Grit		Agseo Graining Sand	Wausau Flint Quartz
Barton Mines Corporation			Garnet Abrasive		
Carborundum Company	Carborundum	Aloxite			
Exolon Company	Carbolon	Exolon			
Norton Company		Indian Brand			
Norton Company	Crystolon	Alundum	*		
Simons Abrasive Company		Borolon			

natural litho abrasives but it can not stand up as long as the manufactured abrasives. It does have excellent particle shape for graining, gives little imbedding trouble, and, due to its light pink color, produces a clean grain that has a good tooth and is remarkably scratch-free.

Silicon Dioxide

Silicon dioxide is a chemist's name for plain, ordinary beach sand. It is available in two forms for graining; natural and crushed. Lithographers usually call the natural form "silica sand" and the crushed form "quartz".

Silica Sand: In its natural form. silicon dioxide particles have round corners and comparatively little cutting ability. The abrasive is excellent for producing medium and coarse grains on aluminum. It is perhaps the best of all abrasives to give a good finishing texture to zinc at the end of the graining run. Individual particles break down rapidly so that a fresh cutting action takes place after about five minutes of graining. The Foundation has found considerable evidence that finishing a plate with silica sand helps to remove any harder abrasive that might have become imbedded in previous cycles.

Quartz: Crushed silicon dioxide has more application in the graining process than round cornered silica sand. Like silicon carbide, quartz has fracture planes that form particles with sharp corners and edges. It apparently has a greater tendency toward sliver shape than the manufactured abrasives, but it gives little trouble from imbedding because of its fast rate of breakdown. Quartz is used widely for all types of graining work from the finest aluminum grain to the coarsest poster grain on zinc.

Although quartz costs only onefourth to one-third as much as aluminum oxide, because of its rapid breakdown, about twice as much is needed to do the same job as would be required of other abrasives. This is a disadvantage because the larger amount of abrasive creates a sludge of graining mud in the tub which hampers marble action. The need for more frequent additions also requires closer attention on the part of the operator.

Pumice

Pumice is the softest of all the abrasives used to grain plates. It is finely ground volcanic glass having a very porous structure. Its use is limited to the polishing of lithographic stones and the production of fine grains on aluminum. Powdered pumice is not graded as uniformly as other abrasives and this is often the cause of an irregular grain texture.

Reclaimed Abrasive

Reclaimed abrasive is made from old grinding wheels from which it is almost impossible to remove the bonding material used to form the wheel. The presence of these bonding materials (shellac, vitrified clay, rubber, resin, etc.) not only affects the action of the abrasive in graining but can also have a very harmful effect lithographically when on or in the surface of a plate. The use of reclaimed abrasive by lithographers is not recommended.

Summary

Silicon carbide should never be used to grain aluminum and only with considerable caution to grain zinc. Silica sand and quartz produce some excellent grains but have drawbacks in the quantities needed to do the job. Garnet, while not widely used in the industry, does have some desirable characteristics.

According to the Foundation's research on graining in the past year and a half, when using steel marbles the best all-round abrasive is aluminum oxide. While it does have some tendency to imbed in aluminum, this can usually be controlled by proper tub speeds and the use of silica sand in the finishing cycles.**

How about OFFICE SUPPLIES

for your accounts?

By David Markstein

OR the firm that is looking for an extra source of profits or expansion in a new direction, an idea that is operating effectively for many litho shops all over the country might be worth considering. That is the establishment of a stationery and office supply department.

It has been the experience of many offset plants that pens, desks, paper, file cabinets, and other office supplies are a natural sideline for their shops. "The lithographer," one successful lithographer-stationer said recently, "has a natural and wonderful opportunity to make office supplies pay him. In many cases, his customers are his best prospects because they are purchasing office forms, letterheads, and such from him. The same department heads at the account businesses can be sold other office needs. In other cases, even though the particular men with whom the lithographer is accustomed to dealing may not be the men who buy the office needs. still the companies need supplies. And with an entree already there, it is not difficult to step in and take care of the office supply account as well as the offset work."

Some firms have established retail stores as part of their plant, or adjoining, if their location happens to make this advantageous. Others have separate retail stores located in the business section of town.

There are several rules for selling success that can help to make the stationery venture not only carry a heavy volume load, but produce its share of profits for the year's balance sheet as well.

It has been the experience of lithographers who have been successful in their office supply sidelines that the existing group of customers make a prime prospect list. Methods for cultivating this group that have worked in the past are:

Have your regular salesmen put in plugs for the office supply department when they make their regular calls. "I do not believe in neglecting my main business—which is offset," says one lithographer. "I would not think of pulling my good salesmen off their regular, productive calls to peddle some pencils and a few filing cabinets. But I have found that, by telling the regular litho salesmen how to suggest office supply purchases to their regular customers, while they are making the routine calls they would have to make in any case, that we built up a sizeable office supply volume just off this suggestion selling."

Send out letters, brochures and other direct mail advertising to your regular accounts.

These are your good customers and your best office supply prospects. It is a wise practice to put a good portion of the stationery department's promotional money into advertising to reach them.

Telephone for orders.

One girl making telephone calls to the regular offset customers can sell office supplies effectively. One firm found that a full time employee who did nothing but phone for orders was its best sales person. She concentrated her calls upon the regular customers, and when there was time left over. she began going through the classified section of the telephone directory. "A side result," the owner of this shop reported, "was that we got a number of new litho customers through this selling system for office needs. They began as stationery customers, and were later secured as lithography customers as well."

A separate, well-stocked store.

"Most times, the office supply accounts want to buy from an office supply store," says one operator, "That's why we have a separate entrance, and have laid in shelves, counters, and all of the modern fixtures of a first class — although small — office supply house. It is located next door to our plant, and the two share a common office, of course."

Strong window displays.

It pays to hire display specialists to trim your office supply windows, and even to arrange the layout and the in-store displays of your store.

Offer services.

Most big stationery houses will help their customers to set up efficient office systems, and otherwise render needed services. This kind of policy not only brings in immediate sales (since the systems use your merchandise), but help to build good will and the kind of strong customer-seller friendship that results in a profitable long-term relationship.

Go after the big accounts.

You cannot afford, of course, to slight the customers who buy in twos and threes of a kind, but the real profit is to be made from the customers who buy in hundreds and in thousands of an item.

Pour plenty of advertising into promoting your new department.

Direct mail—which your own shop is superbly equipped to plan and execute—is the best medium, since the "market" you reach is relatively small.

A gimmick used by many lithographer-stationers is to point out in the advertising how much simpler and easier it is to buy lithography and office needs from the same source of supply.**

How to find the

GRAIN DIRECTION OF PAPER

RAIN is a characteristic of all machine-made papers. When the paper slurry is flowed onto the moving wire of the paper-making machine, the cellulose fibres (especially those closest to the wire) tend to align themselves in the direction that the wire is traveling. This produces the "grain" in the paper and is also why the terms "Grain direction" and "machine direction" mean the same thing.

This directional effect is increased somewhat when the newly formed web of the paper is dried and calendered. During drying, the web of paper shrinks and develops tension, and stresses produced in it while it dries become fixed or "frozen." Also, since the tension on the web is with the grain, drying shrinkage is limited to the cross grain directon. These factors are important in the structure of the paper.

It is important to know the grain direction of a paper not only because of its effects on the printability of the sheet and the requirements of the bindery but also in the identification of the different types of carling troubles. According to the LTF the grain structure of paper shows itself in the following ways.

1. Paper tears more easily with the grain than across the grain.

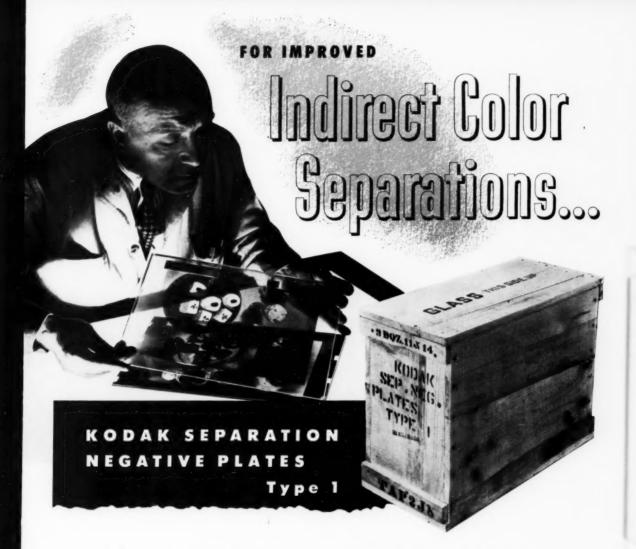
- 2. Paper is stronger and stiffer in the grain direction.
- When paper absorbs or gives off moisture, it expands or contracts across the grain more than it does with the grain.

The grain direction of paper can easily be determined by one of the following methods:

- Float a piece of the paper on water or simply moisten it on one side. It will curl toward the dry side and the curl will be with the grain (axis of the curl parallel to the grain direction.)
- 2. Cut two ½ x 6 inch strips of the paper from the sheet at right angles to each other. Lay one on top of the other and hold them both by one end in a horizontal position. Put first one and then the other on top. The strip that bends down most when it is on the bottom has its grain running crosswise.
- Make a score with a blunt point across the width and length of the sheet. The smoother of the two scores is the grain direction of the paper.

These tests are very simple to carry out and, if made before a job is run, can help avoid possible trouble in running or binding the job* **

O'From a current issue of "Research Propress", juddished by the Lithographic Technical Foundation, 1800 S. Prairie Ave., Chicago 16, III.



Your customers are in the buyers' market for superior quality color work. And, in such a competitive market, every item of production cost must be justified in terms of its contribution to efficiency and quality.

The new Kodak Separation Negative Plate, Type 1, gives you many advantages in such critical work. First, it is specifically designed for the production of continuous-tone color separation negatives from such copy as Kodachrome or Kodak Ektachrome transparencies. It is made to work together with these materials. Secondly, it is capable of recording

the wide density range of original transparency copy with tone relationships more faithful to copy. This means you get superior shadow and highlight detail in your separation negative records without sacrificing essential middletones. Thirdly, this new plate's high exposure speed means substantially less camera time for filter separation work with relatively low illumination.

These advantages, plus balanced panchromatic sensitivity, greatly reduce the necessity for hand correction. This new plate is ideally suited for the masking method of color reproduction, too.

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EASTMAN KODAK COMPANY

Rochester 4, N. Y.

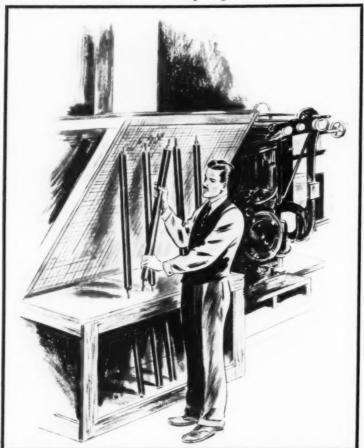
"Kodak" is a trade-mark

Specify the new Kodak Separation Negative Plates, Type 1, with your next order of Graphic Arts supplies from your Kodak Graphic Arts dealer. He has them in stock.

Kodak

One-Club * * * * Mac Javish

plays all the best courses in town but never wins a tournament - - he tries to make one club do the work of eight or ten.



Printer Mac Veigh is wiser—he demonstrates practical thrift and scores a real hit with his trade by producing quality printing with the aid of the most suitable kind of rollers made by Ideal.

Each of the many kinds of Ideal rollers is specially designed to give best results on specific kinds of printing with special inks and processes on any kind of jobs his customers might want.

To use the best and right kind of rollers for every particular job is an Ideal idea.



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TODAY YOU'LL FIND HAMMERMILL'S COCKLETONE BOND ...





In offices where decisions count!

More and more business leaders—your customers present and potential—are finding in Cockletone Bond a sparkling white, air-dried, tub-sized paper with the "beavier" quality feel, crisp crackle and snap to lend the right distinction to their business messages.

Order some Cockletone Bond and test its superior printing qualities for yourself. It's easy to sell to your customers because it is widely advertised in national magazines. When you try it, you will see why other printers say it adds new sparkle, and new customer-satisfaction to their printing jobs.

THE FINEST LETTERHEAD PAPER EVER PRODUCED BY HAMMERMILL CRAFTSMEN

Send for Cockletone Bond portfolio and sample book. When your customers ask about this

customers ask about this handsome paper, be prepared to show them samples. You can obtain them by mailing the coupon at the right.



Cockletone

Hammermill Paper Company 1613 East Lake Road, Erie, Pennsylvania

Please send me—FREE—Cockletone Bond portfolio of printed letterhead specimens and sample book, both containing matching envelopes.

Name

Position

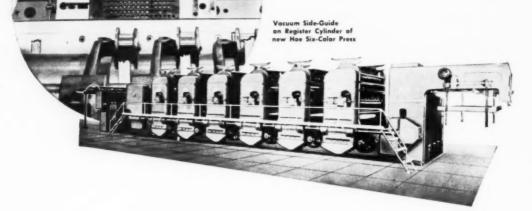
WATERMARK

TOOK FO

Unvarying accuracy of registration

OF SIX-COLOR 50" x 72" SHEETS

running as high as 6,000 impressions an hour



Unmatched precision of registration is provided in this new Six-Color Sheet-Feed Offset Press by exclusive Hoe features.

In a continuous operation the Hoe Register Cylinder both front-registers and side-registers the sheet; the latter being effected by a vacuum device that draws the sheet against a side-guide on the cylinder.

After the sheet has been thus perfectly registered, it is seized and carried through the press by Travelling Gripper Bars, which are automatically locked into each impression cylinder when printing begins. The Gripper Bars do not release their

hold on the sheet until it has been conveyed through all the impression cylinders.

Years of practical experience have proved that this method insures a standard of registration unapproached by any other means of conveying a sheet through a multicolor press.

The sheet is in continuous motion from the time it leaves the feeder separator until it reaches the delivery, and this Hoe non-stop principle of operation permits running speeds as high as 6,000 or more impressions an hour.

R. HOE& CO,INC.

910 East 138th Street, New York 54, N. V. BRANCHES: BOSTON . CHICAGO . SAN FRANCISCO



make sure it comes in

the yellow wrapper with the blue stripes



America does business on

BOND MADE IN U.S.A. Jobs run smoother and faster when you use *pre-tested* Nekoosa Bond. Nekoosa lies flat. No curls. No wrinkles. That makes for fewer pressstops—and more profits. No wonder so many printers and lithographers like to work with the paper that comes in the yellow wrapper with the blue stripes!

NEKOOSA-EDWARDS PAPER CO.
PORT EDWARDS, WISCONSIN

Announcing . . .

NEW 28 x 44

BAUMFOLDER



WORLD'S FINEST, FASTEST FOLDER 28 x 44 AND CONTINUOUS FEED 9 - 10 - 11 - 12 - 13 OR 14 FOLDING PLATES YOUR GOLD MINE FOR '49

RUSSELL ERNEST BAUM, INC. 615 CHESTNUT STREET, PHILADELPHIA, PA.

FOR THE LABEL AMONG LABELS



All Purpose Litho

It takes more than creative design to assure distinctive labels. They must be reproduced on quality paper . . . on Champion All Purpose Litho. All Purpose Litho, coated one side, possesses unexcelled qualities for the printing, embossing and die cutting of labels.

All Purpose Litho is adaptable to either letterpress or offset lithography, spirit or press varnishing. It is always available from stock in several sizes and weights. Use Champion All Purpose Litho for your labels—it will enhance the quality appeal of your product. The Champion Paper and Fibre Company, Hamilton, Ohio.

Mills at Hamilton, Ohio; Canton, North Carolina and Houston, Texas.

District sales offices: New York • Chicago • Philadelphia • Detroit

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THERE'S A Champion PAPER FOR EVERY PRINTING NEED



SATIN REFOLD ENAMEL

Meets every requirement for quality publication and advertising printing—thanks to top-grade enamel coating, folding strength and its receptivity to ink.



WEDGWOOD OFFSET

Superior in color, finish, and printability, this paper is unexcelled for fine lithography. It is available in a wide variety of weights, sizes and special finishes.



ARIEL COVER

Particularly effective for catalog covers, cards and displays. Available in white and eight attractive colors, and in various weights, sizes and special finishes.



KROMEKOTI

For excellent reproduction with catalog covers, post cards and inserts, or for packaging and labeling quality products, this cost coated stock is ideal.



SPECIALTY PAPERS

Champion's specialties include coffee bag, drawing papers, gift wrap, end leaf, food container stock, red patch stock, stencil board

WHATEVER YOUR PAPER PROBLEM . . .

It's a Challenge to Champion!



FOR BETTER "PICKUP" OF EVERY DETAIL

- use "high test" Mallinckrodt Chemicals!

You get sparkling performance—sharper dot structure—reproduction that brings smiles to clients' faces—when you standardize on Mallinckrodt Lithographer's Aids. Their added purity and potency pays off in greater speed and economy.

- . AMMONIUM DICHROMATE
- . ALBUMEN EGG SCALES
- . COLLODIONS
- .GUM ARABIC FLAKES
- . HYPORICE* (Hypo)
- . HYDROQUINONE
- . JIFFIX*, the ultra-fast fixer
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CHICAGO CINGINHATI CLEVELAND LOS ANGELES MONTREAL PHILADELPHIA SAN FRANCISCO
Manufacturers of Medicinal, Photographic, Analytical, and Industrial Fine Chemicals

Progress Co. Completes Expansion; Had Cincinnati's First Offset Press

By Edgar C. Hanford

Portion of offset press room at The Progress Lithographing Co. Shown from left to right are new 2-color press, new single color press, 2-color press, 4-color press and new 4-color press. All are Harris presses. Modern equipment and facilities are shown in the lower photograph of the cutting department.



MODERN LITHOGRAPHY, August, 1949

THE Progress Lithographing Co., Reading, Ohio, a Cincinnati suburb, recently completed the installation of new equipment costing in excess of \$400,000. The installations were made during the last nine months.

Officials of the company are expanding their plant facilities for the steady flow of both old and new business which they believe is ahead for those lithographers who are ready, able and willing to turn out the more complicated printing jobs that all business is demanding today, and will demand even more tomorrow.

Progress officials believe they are ready to meet this demand.

Presses and other equipment are so arranged on the more than 50,000 square feet of floor space that there is no back-tracking and no waste motion. Each job, irrespective of its size or special requirements, flows smoothly from its inception to its wrapping or packing in the delivery department.

To supplement presses previously in use, the new equipment includes a Harris four-color press, a Harris two-color press, a Harris single color press, one Webendorfer four-color web press, and a Valette proving press. There are now a total of three four-color presses in operation.

Thus, the company, insofar as its press facilities are concerned, is now set up to handle every type of offset presswork which may be required by its customers. In fact, company officials declare, few, if any lithographic plants between New York and Chicago can match the Progress press facilities, especially in its capacity to turn out multi-color jobs.

The same situation prevails with respect to all other phases of the plant equipment, which has been expanded and modernized by the recent addition of a 40 by 48" Lanston overhead camera, a 48" circular screen, a large Sheridan embosser, an additional Seybold cutter, and a Lanston photocomposing machine.

Also recently installed were two new Diesel engines of 240 H.P. each, which are connected to electric generators to furnish power for the plant Prominent Users of Strathmore Letterhead Papers: No. 83 of a Series.



San Francisco's original Palace Hotel, built in 1875, installed electric clocks and air conditioning in an era when such refinements were practically unknown. The modern Palace is equally insistent upon quality in all things.

The PALACE HOTEL

uses Strathmore

Gold Rush millionaires and international luminaries were the earliest patrons of the Palace, San Francisco's fabulous hotel. Emperors and presidents invariably stayed at the Palace, since it offered the finest of everything. Its founder had bought a factory to assure furnishings made to his exacting specifications. Carpeting for the lobby had been specially woven in France. Travelers marveled at the carriage entrance which swept magnificently through the hotel.

Continuing its traditional insistence on quality, the modern Palace Hotel uses Strathmore paper for its letterhead . . . as do many longestablished firms with reputations to maintain,

It may be wise to re-examine your present letterhead. Does it adequately express your business? Make sure your correspondents receive the best possible impression...specify a Strathmore letterhead paper.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Bond, Strathmore Writing.

MAKERS OF FINE

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore **ADVERTISEMENTS**

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers. which you know will produce quality results.

This series appears in:

TIME

SERVERER

UNITED STATES NEWS

ADVERTISING & SELLING

PRINTERS INK

SALES MANAGEMENT

operation. These engines supplement others which had been in use for some time.

The Progress Lithographing Co. was organized in 1903, and was incorporated in September, 1905. The plant originally was located in 1,200 square feet of floor space in a loft building on Government Place in downtown Cincinnati, and had four employees.

The business prospered from the start, and only a year later the company built a one-story building, containing 5,000 square feet of floor space, at 1029 York Street. During the succeeding years, as the business continued to grow, the building was expanded until it contained 20,000 feet of space.

But this likewise eventually proved insufficient, and in 1940, the present plant, about 12 miles from downtown Cincinnati, was purchased. It is a one-story building of brick and glass construction, with a second floor at the front in which the company offices are housed.

Progress was the first Cincinnati printing plant to install an offset press. This was a 19 by 24" Harris press, which was placed in operation early in 1907.

Keenly aware of the necessity of providing comforts and conveniences for its employees, the company has installed a lunchroom which is attractively painted in white with red trim, and with harmonizing curtains at the windows. The lunchroom, in which 60 employees can be seated at one time, is equipped with an electric refrigerator, a gas range and the necessary dishes and cutlery. Most of the employees live in the neighborhood, but some bring their own lunches, which they can eat in comfort in the lunchroom.

Adjacent to the lunchroom at the front of the building is a recreation room, which is finished in a soft shade of green with white trim, and which contains comfortable chairs and settees, as well as tables for cards and a library of the latest issues of numerous popular and technical magazines. The recreation room was set up as a memorial to B. F. Klein, company

vice president at the time of his death in 1943. A large portrait of him hangs on a wall of the room.

At the company's annual summer picnic, each employee is presented with a company pin on which is designated the number of years of his or her employment. The proudest owner of a pin is Matt Maurer, a platemaking department foreman, who has been with the company for 45 years, and is the oldest employee in years of service.

Fifteen years ago, Charles H. Klein came with the company and is now president. Other officers are: vice presidents, Harry J. Bruder, Lucien Lazarus and Edward H. Sundermann: secretary and treasurer, Sidney E. Miller: plant superintendent, A. C. Sides, and assistant plant superintendent, Ted Williams.

For many years, the Progress Lithographing Co. has done a nation-wide business, but, with its new equipment, and an enthusiastic group of skilled employees. Mr. Klein forsees no letup in the "progress of Progress."

"Conditions in the lithographic in-

dustry are changing continually," Mr. Klein declares, "but far-sighted lithographers who recognize that we have only scratched the surface in going after new business, have nothing to fear, insofar as a recession is concerned.

"There are literally thousands of concerns in other lines of business who never have availed themselves of our services, but who greatly need what we have to offer in promoting their businesses.

"It's up to us as lithographers to make them aware of the services we have to offer, and we, at Progress, are doing just that to the best of our ability.

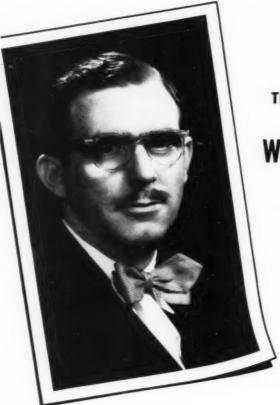
"Because of the unlimited opportunities open to all lithographers to demonstrate the numerous advantages of lithography in every selling field, there should be no depression talk in our business.

"On the contrary, this really is the ideal time to prove to business men in every line that, through the use of modern lithographic selling aids, they, too, can beat the depression."

Top View in the recreation room, showing the facilities for employees. The portrait on the rear wall is the late B. F. Klein, company vice president at the time of his death in 1943. The room is a memorial to

Lower. A portion of the lunchroom in the Progress plant, showing some of the equipment and facilities used by employees in preparing and eating their lunches.





worked with plates for 10 years!

(LIKE ED CROMWELL)

Meet Ed Cromwell, an avid mountain climber, and a specialist in the Graphic Arts Field for the past 10 years.

Many of those 10 years Ed has spent demonstrating special plate-making operations—lecturing about the carbon tissue method of making silk screens—and installing photographic departments. A graduate of the University of Chicago, he's been an Ansco Graphic Arts Representative in the Chicago territory for the past 6 years.

He's typical of the trained, experienced men who offer their technical advice and service to every Ansco user.

The developer we send will be slow to oxidize!

The developer we send you will be of top quality. In actual shop tests it has been shown to be considerably slower to oxidize. Called Ansco Reprodol Developer, it has an extremely low exhaustion rate. It gives you exceedingly high contrast—coal blacks and whites as clear as glass. That means that your photographer can get negatives that are easier to work with all down the line. Easily mixed, Reprodol can be used with stripping and non-stripping film.

Add it all up: expert men to serve you and superior Ansco products, and you can easily see why being an Ansco user can make your operation that much easier and better. Ask any Ansco Representative. Ansco, Binghamton, N. Y. A Division of General Aniline & Film Corporation. "From Research to Reality."

Ansco

GRAPHIC ARTS PRODUCTS

AND SERVICES

MODERN LITHOGRAPHY, August, 1949



Thos. A. Mechan



Frank Tooker



Frank M. Giles



Foster H. Coleman



Rudolph C. Volisno



Arthur W. Fiehn

Meehan-Tooker Completes 3-Year Expansion

N an interview with Foster H. I N an interview same Coleman, treasurer and general manager of The Meehan-Tooker Company, Inc., New York lithograping firm, he reports that a three year plan of expansion and consolidation has just been completed. Starting out three years ago, the company had a specific aim of modernizing completely all equipment which it operated, and developing into one of New York's most modern, streamlined plants. Old equipment was systematically disposed of and replaced with new, postwar equipment, all the way from cameras to

Thomas A. Meehan, president, and Frank Tooker, Sr., vice-president, formerly owned the Munro & Harford Co., with lithographic and letterpress facilities, at 200 Varick Street. In 1946, as a starter, they acquired the plant of the Bauer Lithograph Co., Inc., at 160 Varick Street, and subsequently bought the Michaelson Lithograph Co., Inc., 333 Hudson Street. Frank Giles. formerly president of Michaelson, remains with Mechan-Tooker as vicepresident. The main operation was shifted to 160 Varick Street, where new equipment was installed piece by piece until all the older machines were replaced. Floor space was doubled, and today operations utilize 30,000 square feet of space on two floors and a penthouse, with 10,000 additional feet at 200 Varick Street.

A creative art department for designing work for clients is maintained. Photographic equipment includes two cameras, and three fully equipped darkrooms with Zarkin temperature-controlled sinks. New platemaking equipment includes two 72-inch whirlers, various vacuum frames, and two photocomposing machines of maximum size. A great deal of the company's work is process color, including greeting cards and general color advertising material. A complete art department for color correction is maintained.

Press department equipment consists of 13 cylinders ranging from 17" x 22" single colors to 50" x 68" two-color presses. The last of the old presses was taken out in May and, except for one small press for which replacement is expected in the early fall of this year, all presses are of the most modern design.

The volume of business is holding up very well, Mr. Coleman said, and the company continues to run two shifts. Several identical twocolor presses allow work to be handled interchangeably, and provide fast deliveries and economy in operation.

The layout of the plant has been worked out for efficient flow of work, and plenty of space is provided around equipment for easy movement of supplies and personnel. Plant employees cooperate excellently in keeping the plant neat and clean, he said.

Rudolph Voliano is sales manager and Arthur Fiehn is plant superintendent. Mr. Coleman reports that an organization has been built that is very stable, with few changes in personnel.

The company still is operating a letterpress plant at 200 Varick Street, comprising several small presses, used mainly for imprinting work. This is now a minor part of the business. The company's future lies in the lithographic field, although further expansion is not planned at present.

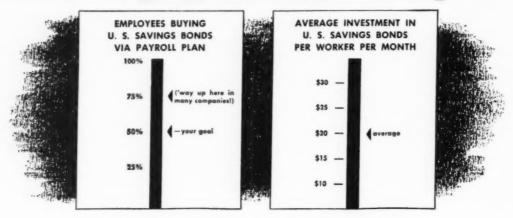
POPAI Appoints Committees

The Point of Purchase Advertising Institute, New York, recently appointed several new committees for special tasks, and several lithographic executives were named as chairmen. These include Walter J. Ash, Consolidated Lithographing Corp., Brooklyn, general chairman of the 1950 symposium; King Gould, of POPAI, executive chairman; John Palmer, Palmer Associates, New York, POPAI president, program chairman; and Harry Fenster, I. Fenster & Sons, floor manager. George C. Kindred, Kindred, Mac-Lean & Co., New York, is chairman of the research committee; and E. K. Whitmore, Oberly & Newell Litho Corp., New York, heads the publicity and advertising committee. Present membership in the institute is 85 companies. Membership is to be expanded to include manufacturers of equipment, paper, board, foil, plastics, ink and other supplies, it was said. Lester Scott, U. S. Printing & Lithograph Co., Jack Gafford, Advertising Age, and Mr. Fenster, are co-chairmen of the membership committe. William Zindel, Continental Lithograph Corp., Cleveland, heads the advertising agency relations committee.

Forms New York Company

Joseph Betts Lockhart has announced the formation of Duo Graphic Enterprise, for the creation and production of lithography and direct mail. The new company is located at 17 East 22nd Street, New York 10, N. Y.

How is YOUR company doing in this "EVERYBODY-BENEFITS" plan?



Compare your employee participation with others who have Payroll Savings

If the figures for your company fall below those shown above, you're missing your share of benefits of the Payroll Savings Plan! These benefits are described below. Nation-wide experience proves that when top management puts the "OK" on the Plan, its benefits rise sharply.

BENEFITS TO EMPLOYEES: Every \$3 invested in Savings Bonds pay \$4 at maturity. Workers gain a 33½% return on their money—enabling them in the future to buy more of the things they will want—plus the peace of mind that goes with regular saving.

BENEFITS TO EMPLOYERS: The feeling of security that goes with participation in Payroll Savings makes workers more contented. Worrying less, they work better. Among the more than 20,000 large companies with Payroll Savings, records show that—following installation of the Plan—production increased, absenteeism and accidents decreased!

BENEFITS TO THE NATION: The Payroll Savings Plan is a powerful deterrent to inflationary forces. Every Savings Bond dollar built up in the Treasury withdraws a dollar

from the swollen spending stream. The Plan thus contributes to national security—which affects your security!

WHAT CAN YOU DO? If your company has the Payroll Savings Plan, make sure it's being adequately promoted—backed by your top executives—to bring your company its full measure of benefits. If you haven't yet installed the Plan, why pass up its benefits any longer? All the help you need is available from your State Director, Savings Bonds Division, U. S. Treasury Department. He is listed in your telephone book. Call him now!

Do You Realize...? Over \$75,000,000,000 worth of Savings Bands have been bought since 1941. More than % of this valume — over \$50,000,000,000 — is still held by the purchasers. During 3 months of 1948, 1,500 additional large firms installed the Payroll Savings Plan. Via this plan, 7,500,000 workers are each investing on the average of \$20 per month of their paymore than \$150,000,000 per month—in Bonds.



MODERN LITHOGRAPHY

This is an official U. S. Treasury advertisement prepared under the auspices of the Treasury Department and the Advertising Council.

Milprint Observes 50th Year

M ILPRINT. Inc., Milwaukee, Wis., packaging, printing and lithographing firm will observe its golden anniversary next Oct. 2. Founded on Oct. 2, 1899 as a job printing house with five employees, the company in its 50th year has 12 branch producing plants, eighteen sales offices, and 85 sales representatives in the United States, while its specialized products are being produced in Canada and other foreign countries under a fee arrangement.

Called first the Milwaukee Printing Co., the name was later changed to Milprint Products Corp., and finally to Milprint, Inc. Heading the concern is M. T. Heller, who opened the first little shop "on the Third street hill" and is now chairman of the board. Three years after opening he was joined by his brother William Heller, who is now president of Milprint.

Letterpress, offset, rotogravure and silk screen processes are utilized, with several variations of each basic process. From the 12 Milprint plants, it is claimed, flow more types and kinds of printed materials and packages than are produced by any other single printing concern. A partial list of these varied products includes advertising displays, all forms of job printing, bags, box liners, box tops, catalogs, brochures, direct wraps, display and special cartons, "Marvalon" (special plastic coated material), pouches, syndicated sign materials and "Trans-Vision," an exclusive visual aid. Materials used in their manufacture include all types of contmercial printing papers, aluminum foil, Butvar (a "war" film), carton and board stock, cellophane, glassine, Pliofilm, polyethylene, Saran and special coated papers.

It is, however, as a producer of non-rigid packaging materials that Milprint has attained its greatest reputation. Entering this field shortly before the first world war, production was for a time confined princi-(Turn to Page 59, Please) M. T. Heller (left) is chairman of Milprint, and William Heller (right) is presi-



Plant No. 1 in Milwaukee



Plant No. 4 in Milwaukee



The Milprint



OUR CONTRIBUTION TO THE BETTERMENT OF LITHOGRAPHY

SCRATCHPROOF DRYER Nº 3

Prominent lithographers throughout the country have learned to appreciate Scratchproof Dryer No. 3 for its unique characteristics, for the economical and successful ways in which it has helped them with their drying requirements.

Results have proven Scratchproof Dryer No. 3 is the most practical dryer on the market today.

- * Quick drying without crystallization or chalking of ink.
- Improves the lifting quality of inks, particularly on two and four color presses.
- * NON HARDENING of inks on distributing rollers.
- ★ Non drying of inks on press during long lapses of idle press time for unforeseen reasons, no washups during lunch hour.
- ★ Acts as a lubricant in the ink on the distributing rollers whose temperature rise tends to further dissolve SCRATCHPROOF DRIER No. 3, giving the ink a shorter fine binding.
- Prevents too much emulsification or waterlogging of ink at high speeds.

- ★ Will not create after-tack in your pile, thereby eliminating summer heat and moisture difficulties.
- ★ Will not injure press rollers or rubber blankets, and will not discolor zinc or aluminum plates.
- ★ Has excellent suspension, body, and flow. Its nonsettling qualities give ink necessary "slip" and tack for better distribution.
- ★ Will not cause any injurious effects if used in excess —in fact, this procedure is recommended in certain types of inks to improve their working qualities.
- ★ Ink mixed with SCRATCHPROOF DRIER No. 3 will remain tough and elastic indefinitely.

Don't be satisfied with substitutes. For better lithography . . . try SCRATCHPROOF DRYER No. 3 . . . let your own test prove its benefits to you . . . judge by RESULTS. Send for your trial order today.

NEVER SOLD IN BULK. INSIST ON OUR LABEL FOR MAXIMUM PERFORMANCE.

NEW PHONE - - WATKINS 4-1074

EMPIRE SUPERFINE INK CO., INC.

OFFICE: 225 VARICK ST. NEW YORK 14, N. Y. LITHOGRAPHIC INKS PRINTING

FACTORY: BROOKLYN NEW YORK

MANUFACTURERS OF DAMPENING ROLLERS, FLANNELS AND MOLLETON COVERS



For the Photographer, an orchid Ardean Miller, Miami, Fla.

For the Lithographer, a bouquet Albert H.Vela Co., N.Y., using an ATF Chief

From the Press Manufacturer, a message. On the next page

THE ATF CHIEFS do beautiful work. The previous page is striking evidence. But for how and why they do it -easily and consistently - you look to their sturdy, rugged construction, precision engineering, and simplified adjustments and controls.

No type of offset work within their size range is beyond the ability of an ATF CHIEF to handle efficiently. Available in three sizes, 80% of the offset jobs in any commercial shop can be done on ATF CHIEFS.

ATF CHIEF 29

Largest sheet size: 221/2"x 29"

Smallest sheet size: 11"x 17"

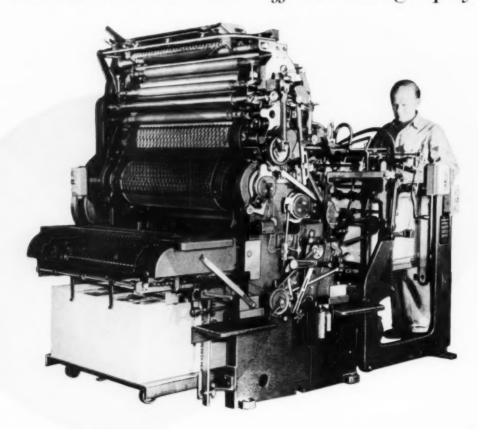
Largest sheet size: 17½"x22½" Smallest sheet size: 8"x10"

Largest sheet size: 14"x20"

Smallest sheet size: 8"x 10"

For complete details regarding special and exclusive features. get in touch with your nearest ATF Branch Office. or write to us.

Pacemakers in Fine Offset Lithography



AMERICAN TYPE FOUNDERS 200 Elmora Avenue, Elizabeth B, New Jersey

Principal Cities



Manufacturers of: Kelly Presses, Little Giant Presses, Chief Offset Presses, Web Fed Offset Presses. Gravure Presses, Foundry Type and Process Cameras

Distributors of: Vandercook Proof Presses, Composing Room, Pressroom and Bindery Equipment

pally to the candy industry. Today some 65 different industries are served.

This expansion the company explains in one word, "research." From the start Milprint has developed its own manufacturing processes, its own machinery, special formulas and other techniques adaptable to its specialized materials and products. Company officials state that they are spending a quarter million dollars each year in development of new mechanical processes alone. For this operation Milprint maintains an engineering staff and several machine shops where equipment is designed and built.

Milprint has a creative art service, staffed by more than 75 artists. Art departments are located in six cities, Milwaukee, Chicago, New York, Philadelphia, Los Angeles and Boston.

For ten years Milprint has had an arrangement with a Canadian concern under which its manufacturing and merchandising methods, processes, formulas, machine designs, etc., are being used in Canada. This plan was lately extended to printing and converting plants in England, Venezuela and Cuba. and negotiations are now under way, officials stated, with plants in other countries.

From the small job shop which the Heller brothers started in 1899 the parent Milprint plant in Milwaukee has expanded to three large buildings in that city, known as plants No. 1, 4 and 5. Other manufacturing plants for production of specific lines are located in Philadelphia, Pa., Los Angeles and San Francisco, Calif., Tucson, Ariz., De Pere and Stoughton, Wis., Vancouver, Wash., Christine, Pa., and Brooklyn, N. Y. In 1946 Milprint purchased the Nicolet Paper Co., one of the largest mills producing a high quality glassine paper.

Officers of Milprint, Inc., are: M. T. Heller, chairman of the board; Wm. Heller, Sr., president; Roland Ewens, executive vice president and treasurer; Arthur Snapper, secretary and assistant treasurer; Roy E. Hanson, vice president and director of sales; Bert Hefter, vice president and

general sales manager; Shy Rosen, vice president in charge of eastern operation; Lester Zimmerman, vice president; C. K. Billeb, vice president in charge of plant operations; and Paul Hultkrans and Jack Manion, asistant general sales managers.

E. J. O'Hayer Dies

Edward J. O'Hayer, 74, for many years vice president and New York manager of the Miehle Printing Press and Mfg. Co., Chicago, died July 5. Mr. O'Hayer was born in Chicago and was associated with the New York Central Railroad for some years prior to joining the Miehle Company in 1912. From that time until ill health forced him to become semi-active in 1944, he was a well-known figure in graphic arts circles in the New York area.

Korn in Europe

Henry P. Korn, New York, representative of equipment and supply manufacturers, left by plane July 15 for Europe where he planned to investigate the use of plastic sheets and new emulsions in photomechanical reproduction. Mr. Korn, who also represents Direct Reproduction Corp., Brooklyn, in European sales, was to visit eight countries and return to New York early in September.

Babcock Appoints Lippey

The Babcock Printing Press Corp., Canton, Ohio, announces the recent appointment of Paul E. Lippey as plant manager. Mr. Lippey, former manager of the Mercury Clutch Corp., division of Automatic Steel Products, Inc., Canton, Ohio, has had 22 years experience in the managerial and production fields.

Acquires Box Division

Augustus T. Rush, President of Newark Paper Box Company, Newark, N. J., announced July 16 the purchase of the entire production facilities of the See-Thru Division of the George V. Clark Co., Inc., Astoria, L. I., pioneer manufacturers or rigid transparent set-up boxes.

Returns From 14,000 Mile Trip

Wade E. Griswold, executive director of the Lithographic Technical Foundation, returned early in July from a coast to coast trip taking three months, and covering 14,000 miles. With a carload of over half a ton of exhibits, slides, projection equipment, recorded technical talks, etc., Mr. Griswold visited about 600 lithographing plants throughout the nation, and met with informal local groups of lithographers in some 30 cities and towns.

He left New York early in April, attended the 25th anniversary meeting of the Lithographic Technical Foundation in Chicago that month, later attended the Lithographers National Assn. convention in Riverside, Calif., and covered many cities and towns between.

Mr. Griswold reported extreme interest on the part of shop men, key men and executives in obtaining more information on advanced methods of lithography. He said that many of the informal meetings, scheduled to end about 9 p.m., continued by request until after midnight.

Litho buyers, he said, appeared to be demanding good work and more uniform quality and to be gravitating toward those plants capable of delivering it. Characteristic of such plants is coordination of all administrative, sales and production departments; also knowledge and use of creative facilities as well as modern methods and techniques of production and cost control. There is an awareness of the problems involved in the return of the buyers' market which for 150 years has been normal, Mr. Griswold said. Only in those plants and areas where they fail to realize the sellers' market is the abnormal rather than the normal market are tears falling about decline of business, he indicated.

Joins Palm, Fechteler

James G. Breckenridge, Jr., has joined Palm, Fechteler & Co., New York, decalcomania designers and manufacturers, and has been named sales representative for special accounts in Chicago, Northern Indiana and Northern Illinois.

Making Hay

"Making hay while the sun shines" is an adage that first appeared in print as early as the year 1509. The English language is rich with similar proverbs that apply to human experience. The nugget of wisdom contained in an apt phrase or a compelling parable is an heirloom that never loses lustre from one age to the next. Simple but true ideas abide through their expression in print. Successful advertising depends upon the power of printing to project a good idea in simple but effective terms. A lasting impression upon the consumer is made when ink and fine papers are used to tell the story of a product or service. In choosing a paper for a specific printing purpose, printers and advertisers can make their selection from West Virginia's lines with complete confidence. Skill and integrity in papermaking have been traditions with West Virginia Pulp and Paper Company's craftsmen for more than a half century.

"West Virginia Inspirations for Printers", the Company's publication, shows
you how to "make hay" through many
uses for fine papers. Free upon request,
Number 177 offers fresh, sparkling
ideas in basic design and contemporary
advertising illustration. Obtain this
issue by writing or 'phoning to your
nearest West Virginia Distributor, or
to any of the addresses listed below.

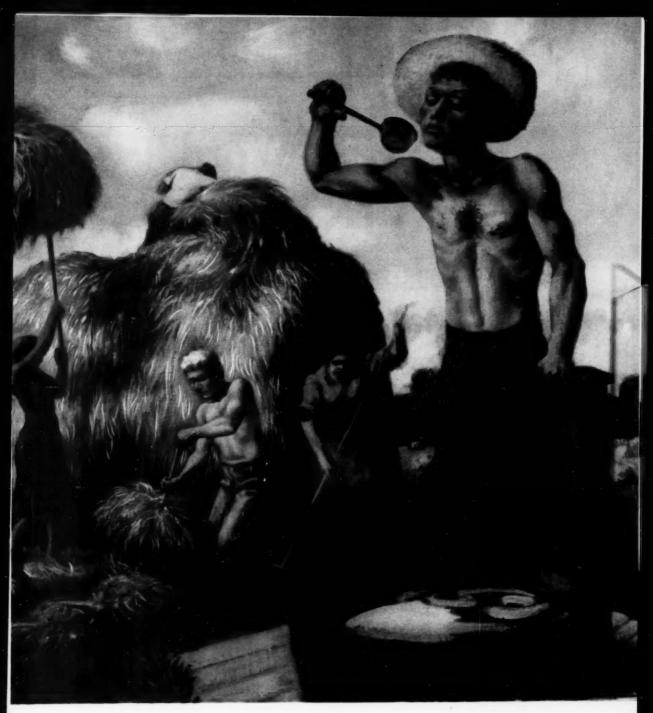
Cover Artist

Philadelphia bern John De Martelly is equally capable in oil, water color, etching and lithography. His training at the Carnegie Institute and the Pennaylvania Academy of Fine Arts was followed by study at the Belle Arts in Florence, Italy and the Royal College of Arts in England. A "discovery" of Thomas Benton, he has achieved distinction for his vigorous portrayal of the passing scese in America. His work is included in many major collections, museums and art institutions throughout the country.



230 Park Avenue, New York 17 35 East Wacker Drive, Chicago I Public Ledger Building, Philadelphia 6 503 Market Street, San Francisco 5

West Virginia Pulp and Paper Company



While the Sun Shines, by John De Martelly. From the Associated American Artists, New York

West Virginia

Inspirations

for Printers 177

The "Last Word" in VINYLITE

for Lithographic Purposes

DINOBASE PN

Lies Flat · Registers Perfectly

Dinobase PN has been processed on both sides to obtain a fine satin matte finished surface. It's the last word for blueprints, press proofing for register, original art work, opaque masking, composing, overlays, and others.

Dinobase PN is available in all film standard sizes to a maximum of 48" x 96". It is available in a .010 thickness only, either translucent clear or translucent white.



TECHNICAL

Postwar Developments in Litho Coated Papers

By A. P. Reynolds

S. D. Warren Co.*

BEFORE approaching the subject of offset coated papers, a discussion of the more pertinent considerations in the making of a modern coated litho sheet will help us better to understand some of the principles involved in successfully processing such a paper.

Perhaps our best approach to this discussion would be to go back a bit in the history of offset lithography. We do not have to go back very far, say 15 or 20 years, to find that the production of good quality offset work was the exception rather than the rule in both black and white, and color. A few firms were producing color reproductions on wove and special finish offset papers with six or seven colors, but most of the offset volume was planographic reproduction based on speed and price rather than quality.

There were many in the industry, however, who insisted that the offset lithographic process was capable of fine reproduction and it was through their insistance for better printing surfaces, that coated two side litho papers came into use in the middle thirties, and were adopted quickly by these pioneers in quality printing by offset.

General acceptance came more slowly, because the conception of a wove paper was traditional. The lithographer seemed to feel that just because he *could* print a rough surface, he must take every opportunity to demonstrate it, regardless of the necessity for coated surfaces for exact tone reproduction.

Another factor in the slow acceptance of coated paper by the lithographer was that the paper required adjustments in press techniques. Inks for lithography were formulated for plain papers because that was the only requirement of the times. Inks were gradually readjusted for the coated surface by ink companies and by pressmen familiar with coated paper, but the occasional user more often resorted to doctoring a conventional ink made primarily for wove surfaces. This same practice is often followed today, and many times with poor or even disastrous results.

But even with the best of ink forfulation for a coated surface, there were certain limiting factors in both the ink and paper manufacture that made offset coated difficult to run. First we have the positive necessity for a viscous vehicle and a high pigment ratio in litho inks. These ink characteristics are necessary to prevent water fountain emulsification in the ink, and to furnish color strength for the "triple split"--rollers to plate -plate to blanket-blanket to paper. These viscous ink films ride high on the smooth surface of a glossy coated paper and the vehicle penetrates very slowly, thus causing the hazard of set-off. To make matters even worse, the high tack of these viscous lithographic inks and the acid nature of

the fountain dope, forced the paper manufacturers to forego many of the qualities they had built into gloss papers for letterpress in order to meet physical and chemical demands of the tacky ink and fountain dope of lithography.

For instance, the only adhesive available which would bind the pigments against the tack of the ink and withstand the solvent or wetting action of the fountain water, was casein.

To bind coating pigments against the high tack of lithographic inks required a considerable amount of casein adhesive to bond the pigment particles together and to fasten them to the body stock. It was also necessary to harden or "waterproof" this large amount of adhesive against the wetting effect of the offset process, otherwise the coating would soften and build, or glaze, on the blanket.

Now, when we add these two influences together—that is the viscous nature of litho ink, and the impervious nature of the corting adhesive requirement—we have established good and sufficient reasons for poor ink receptivity of coated offset papers, and for the reluctance with which many pressmen accepted coated papers for offset printing.

In the early development of letterpress coated, using casein adhesive and clay pigments, the ink receptivity was also very poor. Research on this problem resulted in the development of new coating pigments to replace the traditional clay. These new pigments had very fine, uniform particle

^{*}Executs from a talk before the June 3 meeting of the Connecticut Valley Litho Club, Hartford, Conn. This paper also includes material presented by Mr. Reynolds at the April meeting of the Technical Assn. of the Lithographic Industry.

size which allowed fer very rapid drainage of the excess vehicle of the fluid letterpress inks. They also finished to an extremely fine, smooth surface that was much whiter or brighter than could be obtained with clay. Coupled with the lower adhesive requirement of letterpress, these new pigments produced coated letterpress surfaces that had exceptional ink receptivity together with added brightness and higher finish than was obtainable on a litho coated sheet.

A limitation-or a peculiarity-of the offset printing process precluded the use of these new pigments in coatings for offset printing. These new pigments were alkaline, which was a decided advantage in the drying of inks, but a decided disadvantage in the presence of the acid fountain dope, because they reacted with it. Thus, because of limitations of the offset process, we find the lithographer at a disadvantage when competing with letterpress on coated papers. The lithographer was forced to make the best of the low brilliance and poor ink receptivity of the casein-clay coar-

Notwithstanding these facts, an increasing number of lithographers learned the techniques for dealing with coated two side papers, and a consequence was a marked growth in the industry's sales of brilliant fourcolor offset reproduction for advertising booklets, broadsides and catalogs.

However, a limiting circumstance in a printing process is invariably a challenge to paper makers. It intrigues research men and spurs them—and it brings them the support of the sales department, which comprehends that if the limitation can be overcome, the sales opportunity will be broadened.

And so, over a period of years, much research has been done on offset coatings. In recent months, these researches culminated in the adaptation of the finer particle, brighter alkaline pigments for use in offset coatings.

You know that when the offset plate puts ink on the blanket, it puts a little water on, 500. And when the blanket transfers the ink to paper, it transfers a modest amount of water, too.

Research men have known that. And they have known that if a coating contained alkaline substances, they somehow reacted on the printing plate, and, on a lengthy run, caused scumming. The research men assumed that the two circumstances were related, but they didn't know just how. They could only project a variety of theories and pursue them, and that's what they did.

The pursuit of one theory produced the clue. The theory was that the water received from the blanket and absorbed by the coating pigment particles might not be retained by the particles but might be instantaneously spewed back on the blanket. The theory was investigated and appeared to be a fact. It then appeared to be a logical assumption that the water acted as a transporting agent, carrying alkalinity from the paper to the blanket—from whence it reached the plate.

Acting on that assumption, the researchers set out to discover it it were possible to seal the coating pigment particles so that they could not absorb water—believing that if absorption could be prevented, the transportation of alkalinity could be stopped. Research found that it was possible, and did it.

If you place one of the old coated offset papers under a microscope and put a tiny drop of water on it, you can see this fact demonstrated. The water will disappear at once into the coating. But if you repeat the experiment with a sealed coating, the drop of water will remain as a globule on the surface. It will not be absorbed.

The consequence of this discovery is that in recent months it has become possible to get coated two side offset papers made with poating pigments that have a quick affinity for ink vehicle. They hold the color up, allow the vehicle to flow swiftly between them, and greatly minimize the risk of offsetting at high speeds.

In our Printing T-sting Laboratory we have a test for measuring affinity or receptivity of vehicle in seconds. A few years back Warren's Offset Enamel required 150 seconds to set all vehicle into the paper. Today that setting time is 10 to 15 seconds.

Also the introduction of the brighter pigments raised the brightness of coated two side offset papers to the scale of comparably priced coated papers for letterpress. They never were that bright before.

CIS Papers

A SECOND development that is reflected in the quality of today's coated offset papers—specifically in coated one side label papers—has to do with adhesives.

These papers require a relatively high degree of sizing in order to hold up an unbroken film of spirit varnish. Casein, for a long time, was the only adhesive suitable for producing such a coated surface.

We know that a continuous film of hardened casein is practically unprintable. The label papers, therefore, were particularly critical from the standpoint of offsetting and ink mottling. Very fine adjustments had to be maintained in order to obtain consistent printing results.

Besides the poor ink receptivity of casein, it also has its full share of the inherent variability of a natural product, which tends to defeat all effort to attain unformity.

Today, casein is not the only suitable adhesive for label grades. Research has perfected the use of other materials that allow good varnishing characteristics and yet allow for better printability.

Two such adhesives are latex and starch. Both of these materials have been used with varying degrees of success for 25 years or more. Both have had their bad moments as coating adhesives and certain erroneous opinions have been formed in the minds of some printers regarding their suitability in coated offset papers.

Today, in consequence of continued research over the years, both of these substances are excellent adhesives, and both are being used in CIS varnish label papers.

Today, starch is the sole adhesive in machine coated papers. Starch is also the most popular surface sizing for wove offset papers. Starch is also used to advantage by blending with casein in making better printing surfaces on litho coated papers. It relieves the harsh, cranky nature of a full casein coated sheet.

Latex, as it is applied to modern coatings, is best used in combination with another adhesive; because if used alone, the resulting sheet would have a decidedly limp and rubbery

But, with the judicious use of all three adhesives it becomes possible to make varnishing litho papers of improved quality. The base or "prime" coating is applied on the paper machine, using starch to bind the pigment and fibres into a firm uniform base. The top coating can then be made of a blend of casein and latex. The latex holds up varnish as well as casein, yet remains much more ink receptive than casein alone. The casein content, on the other hand, prevents the undesirable limpness that would result from a full latex top coating.

Improved Spirit Varnishes

BEFORE leaving this subject of varnishing, there are certain recent observations which we have made that might be of interest. When we completed the development of our post-war line of papers, we sent a variety of grades to a trade varnisher to determine the varnishing properries.

The overprint label had the quality of a fine lacquer job. On offset enamel results were far better than we had anticipated.

Included in the samples were highly ink receptive letterpress coatings which are not designed to hold varnish, and which we expected to varnish rather poorly. These also varnished well. These results prompted us to make inquiries. We were told by those familiar with this field, that new synthetics have become available since the war, that are very useful in spirit varnishing, and apparently can form high gloss films even on highly absorptive coated paper surfaces.

We are particularly pleased to find these new materials commercially available to the lithographer. These new synthetic varnishes will allow the use of papers that varnish well, yet have good ink receptivity, that will deliver better prints of fine halftone

detail, and that will minimize mottling in tints and solid colors.

Results Obtained

ITHOGRAPHERS are far more interested in the practical application of these theories, and whether or not their worth can be demonstrated in actual practice.

The number one factor in the performance of a coated litho paper, in my estimation, is uniformity of performance. We believe that these new coating materials and new techniques will improve uniformity of performance in these papers. This, of course is impossible to demonstrate except by continued use of a product under actual production conditions.

The next most important factor is the ability of the paper to take the physical punishment imposed by the lithographic printing process. To test a sheet in this respect we should select conditions that favor the principles of lithographic printing, rather than set conditions to meet paper requirements. This presupposes an ink with sufficient tack and body to work clean and print sharp. A minimum of water, a minimum of ink, a minimum of pressure, and good production speed, set the rest of the stage.

In one test we set certain arbitrary conditions which we felt would give us a good indication of the physical performance of the paper. The sample was run on a 17 x 22 Harris offset press. The ink had a heavy, rather long body of approximately 30 inkometer tack. The ink was run direct from the can without any additions of reducers or dryers. The plate was deep etch zinc with 133 line screen halftones. The entire run of 12,000 sheets was made at a press speed of 7000 impressions per hour. Water was set at a minimum to keep the plate clean at the start of the run, and no further water adjustment was required during the run.

We examined the solids for evidences of picking. We examined the printing for coverage and sharpness. We examined the blanket for image build or background glaze. We turned the entire load in the delivery pile for evidence of offset. We found no evidence of failure in these respects.

We concluded that the sheet, built

according to these new concepts, could take a reasonable degree of beating without physical failure. Another run confirmed this, with a high tack ink, and halftones of 150 line screen.

High on the list of good performance characteristics of a coated offset paper, is its ability to be scheduled rapidly through successive printings, and through operations subsequent to printing. In another test:

- (1) First side (orange) went to press at 9:00 A.M.
- 9:00 A.M.

 (2) Second side (orange) was backed up starting two hours later.

 (3) The first black started at 4:15 that afternoon.

 (4) The second side black started on the night shift at 7:30.

Thus, in less than 12 hours, a two side, two color job was put on the paper. Without the new feature of rapid ink vehicle drainage, we feel that this performance would be hard to duplicate, and still retain the excellent gloss, hardness of solids, and sharpness of halftone.

Label, book jacket, poster and other types of utility and display lithography require large areas of ink coverage. Smooth lay; positive trapping; uniform, rapid drying; and freedom from offsetting, become prime factors on such jobs. Fast ink setting time, and adequate excess vehicle capacity of the coated surface, are the only means of insuring a margin of safety.

Splitting, picking, hooking, and wafflling, are other factors that must be considered in the design of a sheet to meet such requirements.

One of the major advantages of the lithographic method of reproduction is derived through the use of the step-and repeat method of multiple image reproduction. Sixteen four color images upon a large sheet require uniformity of surface over the entire sheet, and uniformity from sheet to sheet-as well as accurate registration.

When we buy a coated surface to print upon, we are entitled to expect the finest surface obtainable from the standpoint of printability. It takes a fine, smooth, level surface to reproduce exquisite copy. I was told by a letterpress printer, when showing him a press sheet, that it was as fine a letterpress job as he had seen in many a day! It was produced lithographically on the new offset enamel!★★

TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of interest to Lithographers. Either list may be obtained for 10 cents in coin or U. S. stamps. Address the Lithographic Technical Foundation, Research Dept., Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

*HOW TO OBTAIN COPIES

Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at 60 cents per page, plus six cents postage for each four pages. PB reports can be secured from the Dept. of Commerce, Office of Technical Service, Washington, D. C., for prices quoted. United States," Copies of U. S. Patents can be obtained for 25c per copy from the Commissioner of Patents, Washington, D. C.

Photography Color Correction

*Magenta Contact Screens Permit
Higher Quality Tone Reproduction.
Charles F. King. Inland Printer 123.
No. 3, June, 1949, pp. 65-68 (4 pages).
An explanation of the use of the
Kodak magenta contact screen and its
accompanying exposure guide. Some
ideas for the construction of a vacuum
back are given. The author comments
on the higher quality of tone reproduction obtained with the contact screen
as against the glass halftone screen.

"A Streamlined Survey of Color Correction Methods. Part I. Frank Preucil. National Lithographer 56, No. 6, June, 1949, pp. 42-43 (2 pages). This is the first section of a paper delivered before the TALI meeting in Chicago in April. In this survey color correction methods are divided into three main groups; masking, special copy preparation, and electro-optical scanning methods. Masking methods are taken up in this first section.

*Pre-Screened Glossy Prints. Gordon Gullickson. Modern Lithography 17, No. 6, June, 1949, p. 38 (1 page). A pre-screening process used by the North Virginia Free Press, a weekly offset newspaper, is described. A screen is shot on each glossy print at time of enlargement. Then this screened print is pasted up with the ordinary copy and the whole works shot as a straight line job. The only equipment required in addition to ordinary photo-print facilities are an 8 x 10 magenta contact screen of 100 or 120 lines per inch and a pressure film holder. In addition to cutting printing costs, pre-screened photographs facilitate copy-preparation. They are pasted on graph paper and cropped after they are securely cemented in place. It is no longer necessary to number photographs or write special instructions to printer with each.

*Practical Color Separation Photography Melvin Gevert, Lithographers Journal 34, No. 2, May, 1949, pp. 10, 49 (2 pages). The author has given the general rules to follow in practical color separation photography. He cites the necessity of making adjustments in the filters in order to register the original colors in proper value. The three main classes of methods of color reproduction, and the type of separations to use of various types of originals to use of various types of originals are discussed.

*Practical Color Separation Photography. Melvin Gevert. Lithographers Journal 34, No. 3, June, 1949, pp. 8, 9, 49 (3 pages). This is the second part of an article begun in the May Lithographers Journal. The author discusses the making of the separation negatives, the preparation and correction of masks, and concludes with the Kodak Fluorescance Process.

"Tone Control in Platemaking. George W. Jorgensen. Lithogruphers Journal 34, No. 2, May, 1949, pp. 11, 47 (2 pages). The LTF Sensitivity Guide enables measurement of coating sensitivity, which, in turn, permits the control of tone reproduction in platemaking. It is basically a continuous tone gray scale with equal density increments between steps. It adds up the effects of all variables on coating sensitivity, and can be used to calculate correct exposures.

*Color From Black-and-White, Photo-Engravers Bulletin 38, No. 11, June, 1949, pp. 57-59 (3 pages). A simple and extremely flexible color conversion process for the professional production of full-color pictures from black-and-white negatives or from color transparencies is announced by the Eastman Kodak Company. The technique, known as the Kodak Flexichrome Process, uses color dyes to convert a special photographic print to a full-color picture. The dyes are applied with water color brushes, but are true dyes rather than water color or oil paints.

Halftone Screen Holder. Herbert Gelb, assignor to Joseph Gelb. United States Patent No. 2,473,023 (June 14, 1949). Means for selectively photoprinting in halftone a sensitized plate upon which an image is projected by light reflected from a subject, comprising a frame having a central rectangular opening the edges of which are successively rabbeted and thereby provide a plurality of stepped surfaces of decreasing periphery from the front to the rear portion of said frame, said frame being adapted to be fixedly positioned before and in parallelism with said plate with the rear portion of said frame nearest said plate, and a plurality of screens of different peripheral dimensions and of different line-counts, the periphery of each such screen being an index of the line-count thereof and the line-count of said screens decreasing as the peripheries thereof increase, the screen of greatest linecount having substantially the periphery of the smallest of such surfaces and each other screen having a periphery substantially that of another of said surfaces, so that any surface against which a screen is fitted constitutes a gauge to insure that said screen is properly positioned at a distance from said plate in ac-cordance with the line-count of said screen. -Official Gazette 623, No. 2. June 14, 1949, p. 487.

Process of Preparing Polymers. M. M. Renfrew, assignor to E. I. du Pont de Nemours and Co., Inc. United States Patent No. 2,448,828 (September 7, 1948). In a process of preparing polymers which is claimed, a photopolymerizable unsaturated organic compound with ethylene linkages is irradiated with light of a wavelength of 1800 to 7000A in the presence of 0.01 to 1.0 per cent by weight of a photopolymerization catalyst, consisting of an acyloin ether of the formula.

R-CH-C-R'

R"-0 0

where R, R', and R" are monovalent hydrocarbon radicals. The time required for photopolymerization is said to be materially decreased by the presence of the catalyst, without sacrifice in quality of the product. Monthly Abstract Bulletin 35, No. 2, February, 1949, p. 83. *H. Nérot Correction Device for Tricolor Masking Model PM (In French). Le Procédé 45, Nos. 5-6, May-June, 1949, pp. 43-4 (2 pages). This is an attachment for transparencies which includes a device for holding color correction masks. It is connected with the copyboard frame and permits the exchange of masks during exposure.

Planographic Printing Processes *Summer Time Is Trouble Time. Joseph H. Winterburg. National Lithographer 56, No. 6, June, 1949, pp. 36-37, 120 (3 pages). Most chemicals used in platemaking are more active when the temperature and the humidity increase markedly in summer. The counter-etch is more active, and it may be possible to dilute it. High humidity gives a thinner coating on the plates unless the whirler speed is changed. Coatings are more sensitive to light at high relative humidity, and the exposure should be decreased to allow for this. Pre-etching is helpful in summer weather. High humidity increases the possibility of p'ate oxidation. Plates should be well protected and kept as dry as possible. Finally, developing ink and gum solutions do not dry as rapidly when the humidity is high.

*Tips on Platemaking. Charles Work. National Lithographer 56, No. 6, June, 1949, pp. 44 (1 page). Steps are outlined for the gumming and washing out of a plate so as to avoid gum streaks. It is important to have plenty of ink on the image areas and then powder the ink with rosin before gumming up.

*OM Ytspanningen Melian Fuktvatten Och Litografisk Fernissa. (In Swedish). G. E. Carlsson & S. Weige. Grafiska Forskningslaboratoriet Meddelande, 1949, No. 19, pp. 6-18 (January. An investigation has been carried out on the effect of the pH and the concentration of some salts and gum arabic in aqueous solution on the surface tension between the solution and a lithographic varnish. The surface tension was determined by measuring the contact angle of a drop of the aqueous solution on a film of varnish. It was observed that the contact angle varied to a certain extent with the pH and decreased considerably when the pH rose above 5, The highest surface tension existed at a pH-value between 3 and 4. The surface tension also decreased in some degree with increasing concentration of dissolved substance in the solution. It was further observed that the influence of chromic acid on the surface tension is not greater than that corresponding to its effect on the pH of the solution and also that alum has no unfavorable effect on the surface tension. Printing Abstracts 4, No. 5, May, 1949, p. 211.

*How Much Do Plate Make-Overs Cost? Paul W. Dorst, American Printer 128, No. 6, June, 1949, pp. 43, 45 (2 pages). The cost of plate make-overs is much more than the cost of making the plate itself, and involves press delays, upset schedules, and lost production time. In one plant, the total loss was estimated to be \$36,000 a year. This was largely eliminated by careful analysis of each plate failure, improvement in platemaking techniques, and cooperation between the different departments. Some of the plate failures were due to faulty gumming, poor counter-etching, uncontrolled plate exposure, failure to make changes to allow for changes in relative humidity, use of felt in developing plates, and improper application of developer and deepetching solutions.

°A Shop-Made Device for Improved Dampening. Lawrence J. Grennan. Modern Lithography 17, No. 6, June, 1949, pp. 63-64 (2 pages). A steel band was silver soldered to a ball bearing unit, which was fastened to the end of the spindle of the damper roller. A spring was hooked to this unit. This device held the damper in good contact with the brass roller, and prevented skidding and slipping when the front edge of the plate hit the damper roller. The device resulted in a more even distribution of water on the plate.

Paper and Ink *Offset Papers-Tips on Handling Paper Robert F. Reed and James J. Spevacek. Modern Lithography 17, No. 6, June, 1949, pp. 43-44, 109, 111, 113 (5 pages); National Lithographer 56, No. 6, June, 949, pp. 46, 85, 87, 91 (4 pages). Questions and answers are given from "q"iz" on offset papers held at NALC Convention. Among topics covered were the characteristics of Komekote paper, handling of coated paper, common causes of picking of paper on press, curling of gummed paper on the press and its prevention, causes of chalking and remedies. method of checking straightness of paper on gripper edge, measuring pH value of paper, and curling of coated-1-side label stock

*Paper Testing in Relation to End-Use. M. S. Kantrowitz. Paper Trade Journal 128, No. 25, June 23, 1949, pp. 84-87 (4 pages). Evaluation of paper properties from the standpoint of the printer is discussed. Physical tests for durability include those for folding endurance, bursting strength, tensile strength and tearing resistance. Among the chemical tests applied for evaluating permanence of paper are those for determining fiber content, acidity, alpha cellulose, copper number, per cent rosin, and impurities such as chlorine, iron, and sulfur. The most important paper characteristics from the printer's

standpoint are smoothness or finish, ink receptivity, porosity or air permeability, surface bonding strength, opacity, thickness, moisture content, formation, color, and general appearance. Tests or evaluating these properties are also discussed.

*A New Method of Coating Paper Involving Ion Exchange D. Robert Erickson. Paper Trade Journal 128, No. 25, June 23, 1949, pp. 96-97 (2 The present-day physical method of paper coating and the new chemical method involving ion exchange are compared. The new coating mix consists of pigment and adhesive, the latter being a hydroxy alkyl cellulose dissolved in dilute sodium hydroxide. Immediately upon being coated, the paper surface is treated with a salt such as ammonium sulfate that precipitates the binder as a solid non-tacky film. Advantages of a sheet coated by the new method are many. It does not require supercalendering, it has much greater brightness, more opacity, more flexibility, much greater affinity for ink, much better adhesion of ink to the surface, better lay of ink on the surface, much better compressibility of the coated sheet to save make-ready time on press, and uniformity of fin-ished product. This new process is ideally suited for "on the machine" coating, especially on machines that already include a size press. It is also suited for simultaneous double side coating. When suitable unpigmented coatings are applied by the same process to paper or board, the resultant products are oil-proof, grease-proof, and solvent-proof.

*What the Lithographer Should Know About Paper. Robert F. Reed, Lithographic Technical Foundation Technical Bulletin No. 8, April, 1949, 101 pages, \$2.50 This book is a summary of the technical and practical knowledge of lithographic paper accumulated through research by the LTF and the National Bureau of Standards during the past 20 years. After a discussion of the manufacture and properties of paper, it reviews lithographic paper troubles and their prevention and cure. Special attention is given to register problems, air conditioning, paper conditioning, curling and static troubles. A valuable chapter is included on practical paper testing for lithographers.

DuPont Offers New Chemical. American Ink Maker 27, No. 6, June, 1949, p. 49. E. I. du Pont de Nemours & Company, Wilmington, recently announced commercial production of trimethylhexanol, a long-chain primary alcohol. Esters of the chemical offer promise as plasticizers and as additives to improve the viscosity index of oils. The cobalt and lead salts of trimethylhexanoic acids are effective driers for inks and other compositions containing drying oils.



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THROUGH THE GLASS

THE breadth of the greeting card industry, with it's production now at some three billion cards per year, is the subject of an article appearing in the August issue of Coronet. The Hallmark Greeting Card Co., Kansas City, is taken in the article as one of the largest operations in the field. The current Hallmark sponsorship of the \$28,000 Franco-American art competition to stimulate the public's interest in fine art in greeting cards, is described.

---1

The Cincinnati Craftsmen recently concluded a successful battle with that city's board of education. A new high school, which is to include courses in printing, was to be named "Vocational." "Now, with careers in the printing industry and other industries opening opportunities comparable to most of the professions." the Craftsmen pointed out. "it seems to us we should minimize rather than aggravate any lines of distinction between crafts, skills, trades and professions." Lee Augustine, Printing Machinery Co., led the fight which succeeded in persuading the board to drop the term "Vocational."

ml

The mid-year 1949-50 calendar, just issued by the the Harris-Seubold Co... Cleveland, carries another of the lithographic reproductions in full color of the work of artist T. M. Cleland. "With the publication of last year's calendar, we announced the completion of a series of four related pictures of life in eighteenth century France," the company said. Now the present calendar begins a new series of four related pictures depicting small town life in contemporary America. The four new works will carry the same titles as the four earlier ones; "Theatre," "Holiday," "Home-coming," and "Romance." Also, the company reports such a demand for the earlier reproductions for framing, that they have been published for this purpose, in a size of 221/2 x 30", and are available from the Maitland-Drake Co., 4510 E. 71 St., Cleveland 5. A circular with monochrome reproductions and full particulars is available from the company.

Selected to head activities of the coming year of the Advertising Club of the Columbus (Ohio) Chamber of Commerce is Robert G. Kelley, president of the Columbus Bank Note

ml

W. MacFarland Beresford, vice president of James Gray, Inc., New York lithographing and direct mail firm, was installed as president of the Lions Club of New York, July S.

ml

Comment on newspapers by offset: In a recent editorial in the Clermont and South Lake Press (Florida) titled "Sales Talk and Offset Printing," sales points are discussed, "Among the multitude of sins in this class comes the king of them all 'the offset press -the invention that will obsolete all previous printing equipment,'" says the editorial. "Lithographing was invented by Senefelder about 1796," continues the editorial, relying on Webster for this enlightening bit of intelligence, "We do not know when men attempted to apply it to newspaper printing. Intelligent printers of the past seem to have had better judgment. While processes have improved, the process is still fundamentally the same as it was in 1796."

The writer then says offset does good work in certain places, but has no proper place in the newspaper field. More confusion and double talk are piled on this until the conclusion is reached that offset for a newspaper should "better be called stupidity,"

Sounds to us like this newspaper must be meeting up with some effective offset competition.

ml

Speaking of newspapers, we have before us a recent issue of a paper published in British Guiana, which features an article and pictures telling the story of the country's leading lithographic firm, the B. G. Lithographic Co. This firm, started nine years ago, recently expanded, added new equipment and now occupies a new two story building. Included in the facilities are ATF camera and platemaking equipment and a British Crabtree offset press.

The New Jersey State Safety Council has announced the inauguration of the Thomas Roy Jones Award, to go to voluntary associations and organizations throughout New Jersey which conduct the most effective statewide safety education program each year. It is named for president of the state safety council, who is also president of ATF Incorporated, parent firm of American Type Founders.

mil

George S. Dively, president and general manager of Harris-Seybold Co., Cleveland, recently was elected a director of The American Management Assn., for a term of three years.

For the past two years Mr. Dively has served as vice president in charge of production for the AMA.

F20

Litho Clubs and other graphic arts groups will profit in the coming fall and winter from the vacation which Norman Mack, technical director of Roberts & Porter, Inc., Chicago, spent in the Rockies, near Denver this summer. Did Mr. Mack go after those mountain trout out there? No sir, he did not, (he says). He just selected a nice, soft boulder and sat on it, he says, and let the other folks do all the fishing. Meanwhile he pondered some of the things he'll be saying when he renews his vigorous speaking canpaign for the good of the lithographing industry before the litho folks around the country. Scheduling of dates started late last month.

m

After 18 years as general superintendent of production for Inland Lithograph Co., Chicago, Thomas Ismond has retired from active duty and is planning to "take life easy," B. E. Callahan, president of Inland announced. Mr. Ismond came to Inland when it was organized in 1931. Previously he had been with James T. Igoe & Co., and other litho firms in Chicago.

ml

The 11 top branch managers and salesmen in the American Type Founders Sales Corporation's ATF Honor Club were recent guests of the company at a three-day meeting at the home office in Elizabeth, N. J. While a good part of the time was spent in sales conferences with officers of the company, and in a tour of the American Type Founders' main plant, there was also golf, swimming and other entertainment for the visitors.

In the party was Frank X. McCormick.

ATF Cleveland branch manager, who is president of the Honor Club.

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NEWS

ABOUT THE TRADE

Bookings for NAPL Convention Going Fast

WITH the Statler Hotel in New York, convention headquarters, booked to near-capacity by mid-July, officials of the National Assn. of Photo-Lithographers were anticipating an all-time high attendance at the NAPL convention and exhibit scheduled for October 19-22. The association said that other hotels offering accomodations for the convention visitors were the Waldorf-Astoria, New Yorker and the Commodore. The New Yorker is located two blocks from the Statler.

A release issued by the NAPL states that over 60 exhibit booths have been rented with 45 firms participating in the largest lithographic exhibit ever staged by any national trade association.

Many items of equipment will be shown such as cameras, proof presses, line-up tables, temperature controlled sinks, vacuum frames, whirlers, arc lamps and folders. Much of this equipment will be in actual operation so that those attending the convention will get a first hand opportunity to study the various features, NAPL said.

Other exhibitors will show in their booths such items as film, chemicals, ink, rollers and related lithographic supplies.

The program is being developed and at this time the following are a part of the list of subjects to be discussed by speakers:

> Planning Tomorrow's Business Hourly Costs and Production Standards

> Pros and Cons of Adding a Second and Third Shift

Better Copy Preparation

The Goal in Offset—Color? Black and White, or SpecializaLithographic Labor Relations Technical Forum What's New in Equipment

Metal Decorators Meet in Oct.

The National Assn. of Metal Decorators will hold its fall meeting Wednesday, Thursday and Friday, October 19-21, at the Hotel New Yorker, New York, William Kerlin, Tinplate Lithographing Co., Brooklyn, N. Y., association president, announced in July. This meeting will run du.ing the convention and equipment exposition of the National Assn. of Photo-Lithographers which will be at the Statler Hotel, New York, two blocks from the New Yorker. In this way the metal decorators will have an opportunity to see the equipment exhibits at the NAPL con-

The metal decorators' program will include a visit to the new American Can Co. plant in Hillside, N. J., Mr. Kerlin said. The program will also include committee reports, association business, and other details to be announced later.

Making Negatives Abroad

"U. S. employers are forming companies to bring into America negatives and positives which are made in Europe, because the cost in, say, France, is about one-seventh of the cost in the United States," according to Benjamin M. Robinson, general counsel of the Amalgamated Lithographers of America. Mr. Robinson reported this in a recent talk before the annual conference of the British Printing & Kindred Trades Federation. "This would provide the workers in the U. S. with a problem." Mr. Robinson said. "There is great

need for close relationship and exchange of information among British and European and American unions."

In his address, Mr. Robinson reviewed the history and current activities of the U. S. lithographic union. He told of the welfare plan, contributed to by employers, which provides hospital and medical care, and sickness and accident benefits. "The next step planned was for workers' pensions, and this is now under way," he added.

U. S. wages have soared in comparison with Europe and Britain, he said. The average skilled litho artist in France receives the equivalent of £5 to £6 5s (\$20 to \$25), while the same kind of worker gets from \$125 to \$150 for a 36¼ hour week in America.

Donnelley Buys Adjacent Property

R. R. Donnelley & Sons Co., Chicago, recently purchased the property formerly occupied by Woodall Industries, located at the northeast corner of Calumet ave., and 21st street, adjacent to the main Donnelley plant. Purchase price, according to county real estate records, was \$493,000. Included in the transfer were two buildings of two and four stories.

Todd Appoints Coast Rep.

Appointment of Gregg Swarthout to the newly-created post of west coast sales administrator for the Todd Company of Rochester, N. Y., reflects expansion of the company's distribution activities in that area, Gilhert J. Owen, vice president and general manager, said.

Mr. Swarthout's headquarters will be in Los Angeles. He has been a member of the Todd organization for the last eight years and manager of the Cleveland zone since January 1948. Before that he was in charge of sales training in the Rochester office for three years.

Developments move fast in the lithographic industry. Keep informed by having a personal subscription to Modern Lithography. More people may to read this magazine than any other in the field. One year—\$3; two years \$5. (Special group rate for shops, clubs or schools—see page 5.1

39 Canadian Plants Closed

A province-wide strike occurred in 25 lithographing plants in Ontario, Canada, June 29 following failure of negotiations between the Amalgamated Lithographers of America and the Canadian Lithographers Assn. Issues included the reduction of the present 40 hour week to 37½ hours, increases in wages, and welfare and pension plans. The union struck against four plants, and because the union's demands applied to all of the plants, the association took action to close all plants in the province.

The failure of negotiations in the Province of Quebec, on similar issues, caused the closing down of 14 plants there on July 25, all located in Montreal. Government arbitration boards went over the issues and offered suggestions for settlement, which were acceptable to employers but were rejected by the union.

Letterpress departments in mixed plants were continuing to operate, and some work was being done in lithographic departments by non-union employees, it was reported. The total number of employees out on strike, or locked out as the union claims, is about 950, while a considerable number of others, in bindery and finishing departments, are also affected.

Following is the association's statement:

The strike throughout the lithographic industry in Quebec, which begins this morning, arises from a refusal of the Amalgamated Lithographers' of America, C.I.O., to accept either the offer made by the Canadian Lithographers' Association or the findings of Government labor loards in the provinces of Quebec and Ontario.

For many years now, the employees of the lithographic industry in Canada, represented by the Amalgamated Lithographers' of America, C.I.O. and the employees, represented by the Canadian Lithographers' Association, have been negotiating collective bargaining agreements on an industry-wide basis.

It was on this basis, firmly understood by both sides, that negotiations began last autumn on the renewal of a contract which expired December 31, 1948.

The major points of difference between the Canadian Lithographers' Association and the union executive involve the length of the work week, rates of pay, and security benefits.

The association accepted the unanimous report of the conciliation board in Ontario and the majority report of the arbitration board in Quebec. In each case, these reports were flatly rejected by the union.

In Ontario the rejection came at a union meeting June 27, while in Quebec the report was rejected by the union's negotiating committee without reference to the membership of Local 27 in Montreal.

On June 29, the union took strike action against four plants in Toronto despite the fact that the union executive had been advised that—as in the past—members of the Canadian Lithographers' Association were acting as a group just as the union was acting as a group, and that therefore striking action against any one member plant would have to be considered as strike action against all member plants.

Therefore, the remaining plants in the association had to consider themselves as struck as of June 29th.

However, in Quebec the report of an abitration board had not yet been handed down. After the decisions of the board were released, there was a legal waiting period of 14 days, which expired July 22. As the union had failed to meet employers' requests for further meetings during this period, Quebec members of the association had no alternative but to consider themselves as struck.

The strike involves 25 plants in Ontario and 14 in Quebec. All the Quebec plants are located in Montreal.

From the time negotiations began, the Canadian Lithographers' Association has earnestly desired to maintain friendly relations with employees and, wherever passible, to make adjustments which would be satisfactory to all concerned.

A restraining influence has been the fact that the cost of lithographed products had risen considerably in the last few years, mainly because of increased wages.

The industry has felt that further price increases must be stremously resisted because the consumer will no longer accept them and they would almost inevitably lead to some slackening of our present production levels.

This situation, which is being experienced in many other businesses, made it impossible to accept a union request for a 37½ hour week. Few industries on the continent work less than a 40-hour week.

In fact, the government labor boards which considered the whole situation, when the Amalgamated Lithographers' of America and the Canadian Lithographers' Association were unable to reach an agreement, reported that even with the 40-hour week, overtime was being worked and that if anything there was a shortage of trained men in the industry.

The boards in both Quebec and Ontario were unanimously against reduction of the working week to 37½ hours.

In the matter of wages, the Quebec Board recommends that the \$2 weekly cost-of-living bonus paid under the expired contract be incorporated into the basic wage scale; and in addition that an over-all increase of five per cent be granted.

As the board does not recommend any retroactive feature for the wage increase, its findings are actually less than had already been offered by the association before negotiations became deadlockd.

Th Quebec arbitration board was unanimous in its recommendation that a welfare plan be established on a 50-50 contributory basis, administered by a recognized insurance company. This recommendation was accepted by the association, but rejected by the union. The union demand was for a welfare plan to be paid for wholly by the employers but administered by the union alone.

The board made no recommendation concerning a pension plan, but its president expressed the wish that "the parties agree as soon as possible on the establishment of a contributory pension plan to be administered by a third party."

The Canadian Lithographers' Association regrets that the union has seen fit to call a strike in this industry. Employers have at all times bargained in good faith and have tried to reach a reasonable settlement. They regret that this has been made impossible but hold every hope for an early agreement, and one which will cement the friendly relations which have existed between employers and employers



Trade Assn. Executives Meet

Forty-five members of the Graphic Arts Trade Assn. Executives (above) met recently in Indianapolis for their summer conference. Next meeting of the group, which represents all branches of the graphic arts, is to be in October, at a place to be announced Fred E. Winsor, of the Associated Printers & Lithographers of St. Louis, is president of the GATAF.



Now, the new ATF-Macbeth pH Meter

a simplified, accurate instrument for quickly measuring pH of fountain, plate coating and etching solutions.



Outstanding features

Especially designed for use in the graphic arts.

Readable, simplified scale calibrated 0-11.

Portable, rugged, light weight.

No batteries. Plugs in any 110-120 volt outlet.

The voltage regulator eliminates errors due to line variations.

AS SIMPLE to operate as a small portable radio, this compact instrument almost instantly measures the pH of all solutions used in lithography. You read the pH values directly on the large dial, without any computations or guesswork.

In platemaking, use of the ATF-MACBETH pH Meter means uniformly high quality plates, with longer life. In printing, it means the elimination of plate scumming and blinding, insuring increased press output and higher quality work.

Get all the facts today from your ATF salesman, or write direct.

American Type Founders 200 Elmora Avenue, Elizabeth B, N. J.

Branches in Principal Cities



Manufacturers of: Kelly Presses, Little Giant Presses, Chief Offset Presses, Web-fed Offset Presses, Gravure Presses, Foundry Type and Process Cameras.

Distributors of: Vandercook Proof Presses, Composing Room, Pressroom and Bindery Equipment.

Returns to Buffalo Firm

Thomas L. Holling has returned to his old printing business, the Holling Press, Buffalo, N. Y., which he founded 38 years ago. He has been elected chairman of the board.

Mr. Holling sold controlling interest in the business six years ago, after serving as mayor of Buffalo from 1938 to 1942. Leo H. Ward is company president.

Holling Press said its composing room facilities are being enlarged and its offices expanded. The plant is being arranged for straight line production and facilities will include offset printing equipment to augment those of the Syracuse Lithographing Company, of which Mr. Ward is a director.

"The enlarged facilities will embrace more than 35,000 square feet in the building at 501 Washington St., and will result in a substantial increase in the present staff, which now numbers over 100 employees," Mr. Ward said.

Caffee Address State Group

The Printing Industries Assn. of Western New York held a recent meeting in the Buffalo Athletic Club. with Robert Caffee, president and general manager of the Wm. G. Johnston Co. of Pittsburgh, as speaker. He discussed "Selling Printing In Today's Market." Mr. Caffee pointed out that with the recent falling off in printing business, the first reaction was to try to jack up the sales department.

But this strategy served only to aggravate the situation further, he said, because it meant that firms going after business on a highly competitive basis were merely taking it away from other printing firms. The speaker observed that the overall volume of business currently available is definitely lower than before and operations must be adjusted accordingly.

He urged printing firm executives to check with all their customers on advertising budgets and then set up new sales budgets of their own, trimming organization costs to a point where they can show a profit on the amount of business available. This approach, he said, would be a healthier one for the printing industry as a whole, than one in which high-geared competition would bring new business to some firms at the expense of others.

Falconer Appointed

W. H. Falconer during July was appointed assistant manager of Eastman Kodak Stores, Inc., I W. 39 St., New York. He is active in the New York Litho Club and in the Young Lithographers Assn. of New York.

Henry Steiner Passes

Henry Steiner, 86, former chairman of the board of Consolidated Lithographing Corp., Brooklyn, died July 6 at his home in New York after a long illness. Born in central Europe, he came to the U. S. as a boy with his father who started the old Wm. Steiner & Sons Co., lithographing firm, in New York. He succeeded his father as president. This firm merged in 1926 with the Pasbach-Voice Lithographing Co. to form the Consolidated firm, and Mr. Steiner became chairman of the board.

He retired in 1930. He was active in the development of cigar bands and equipment for producing and applying them.

Crain Joins Hoe

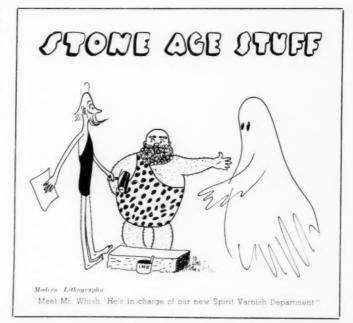
Richard A. Crain has been appointed a sales representative of R. Hoe & Co., Inc., Arthur Dressel, the printing press manufacturer's executive vice-president and general sales manager, announced. Mr. Crain will work out of Hoe's Boston office.

Mr. Crain is a graduate of Boston University and served as a captain in the Quartermaster Corps. Recently he has been associated with several New England enterprises in the graphic arts field.

Mr. Crain's father, O. L. Crain, has long been associated with R. Hoe & Co., Inc., in New England.

B. Delbor, Erie Pa., Dies

Bronislaw Delbor, 54, lithographer of Erie, Pa., died July 2 in Philadelphia. He was 54. Mr. Delbor lett the Erie Lithograph Co. in July 1948 to take a position with a Philadelphia firm. His wife and a son survive.





RENDEZVOUS IN A LANDSCAPE. An unusual lithograph by Federico Castellón.

Mohank's Halfmoon Vellum



in a clear blue-white and six delicate colors is an ideal paper for advertising pieces, announcements and stationery.... Soft vellum finish and satin-smooth texture bring a well-mannered charm to mailing pieces.

Market Check Binder

A new plastic check bookbinding is now available through facilities of the Columbus Bank Note Co., Columbus, Ohio. The binding has been introduced in 1500 banks with which the concern does business in the midwest. This sample book is made up of 84 different sample type checks.

While used primarily as a check binding, it also is available for use as a comercial binding for other materials. The plastic comes in bright colors.

Among the advantages of the binding is that checks lay flat in the book whether opened or closed, thus allowing a flat surface for writing checks and filling in the stubs.

Another advantage is that the purchase of but one cover is required as refills are easily inserted. The plastic binding also adapts itself to different sizes and quantities of checks.

An additional feature is that check stubs remain bound for filling in a small book, providing a record of information.

New Game Ups Card Demand

The new game of "Canasta," long popular in South America, has been gathering momentum in this country and is said to be responsible for a delay in the usual seasonal slump in the playing card industry.

The U. S. Playing Card Co., in Norwood, Ohio, is one of the card companies delighted that the new game requires two decks, a spokesman said, "There's nobody in the world who can shuffle 108 cards at once and not need new ones soon."

The Association of American Playing Card Manufacturers, Inc., reports that 80 per cent of the inquiries coming to the secretary's office are about rules concerning canasta.

Boston Press Installations

ATF offset presses were recently installed at Bay State Press, A. T. Howard Co., and Lorell , Inc., all in Boston.

Hartford Firm Adds Press

Davidson & McKirdy Co., Hartford, Conn., recently added a Harris 17 x 22" offset press to its equipment.

Henning Joins Champion

The Champion Paper and Fibre Company has announced the appointment of Everett E. Henning to its St. Louis sales office at 1806 Arcade Building. Mr. Henning is a native of the State of Washington and a graduate of Washington State College. He entered the paper field in 1930 with Zellerbach Paper Co., and except for four years in the army, was with that firm until 1946. He joined the Central States Paper and Bag Co., St. Louis as manager of the fine paper department in 1946.

Wm. L. Taylor, Cincinnati, Dies

William L. Taylor, 64. treasurer of the Printing Machinery Co., Cincinnati, died July 3. Mr. Taylor was also president of the Multi Color-type Co. and the Duplex Paper Bag Co.

McLaurin-Jones, Buys Plant

McLaurin-Jones Co., Brookfield, Mass., manufacturers of gummed, coated, and specialty papers, purchased the business formerly operated by the Grand River Paper Corp., Grand Rapids, Mich., on July 16, according to an announcement by John MacLaurin, president of McLaurin-Jones Co. Grand River is better known in the trade as the manufacturer of Tanglefoot gummed products, and this trade name now passes to the new owners.

The Grand River plant will be operated, henceforth, as the Mc-Laurin-Jones Company, Grand Rapids Division. It is planned to continue the same personnel in Grand Rapids. Headquarters of the newly-combined operation will be in Brook-

The new management will be represented in Grand Rapid by William C. MacLaurin.

Print Photos on Textiles

A silk screen process of reproducing photographs and other halftone work on neckties, sport shirts and other textile materials has been announced by Gerald Herbst of Prestige, Ltd., Melbourne, Australia. The process includes the making of screened positives, from which silk screen stencils are made photographically. The process is called Phototex.

An interesting effect in the finished printing is achieved by weaving the textile with a combination of viscose and acetate. The differing reactions of these to the ink give variations of color and greater depth, it was said.

One of the first applications of the process is in publicizing motion pictures. Ties and scarves featuring Rita Hayworth and Vivien Leigh are in production, and a line of sports wear featuring pictures of Australian sports champions in various fields is in the offing.

New Harris Motion Picture

H. A. Porter, vice sident in charge of sales of the Harris-Seybold Cleveland pany, announced has completion of the company's second product movie, "A Clean-Cut Proposi-tion" The new film features a Seybold power paper The script brings the cutter to life for presentation of its improve-ments. All advan-

ments. All advantages are summed up in an exposition of "Z-Action" in a Seybold cutter, and the resulting benefits.

Running time of the full-color-andsound film is approximately 15 minutes. It will be available for group showings to lithographers, and others. In addi-



tion, Harris-Seybold representatives will begin scheduling personal desk-top showings in the near future.

Photo shows Mr. Porter (left) looking over script as Jack Dabney (right), eastern district manager, checks the camera angle.

Stecher-Traung Promotes Litho

Promotion of lithography as the outstanding process for the reproduction of fine color advertising is the theme of a current advertising campaign of Stecher-Traung Lithograph Corp., Rochester, N. Y., and San Francisco. Full color lithographed inserts have been appearing regularly in advertising and selling publications. One of the recent ones featured a fine art reproduction of a painting "Tom Cafferty" by Robert Henri. Reproductions of the same painting, suitable for framing, were sent by the firm to its selected list.

"Our idea is that work of this nature tends to advance the cause of lithography greatly". Hal W. Johnston, executive vice president and director of sales for the company, told Modern Lithography. "It not only stimulates our people in the reproduction of fine work, but through the trade paper advertising, we feel we are adding to the prestige of lithography as one of the most important factors in the graphic arts", he said.

Advance copies of the advertisements, with pertinent information and a list of publications in which they will appear, are sent to Stecher-Traung representatives, so they can show them to customers and prospects. Many times, additional copies are requested for framing, the company reports.

PIA. Engravers Merge in L. A.

Printing Industries Assn., Inc. of Los Angeles, has announced the affiliation with it of the Photo-Engravers Assn. of Southern California, and the appointment of Richard H. Bovard as executive secretary, Photo-Engravers Group, and industrial relations director, of the PIA of Los Angeles.

In addition to the Photo-Engravers, the branches of the industry now incorporated within PIA include lithographers, steel die engravers, trade binderies, trade compositors and typographers, electrotypers and sterotypers, commercial printers, die cutters and stationers.

Prior to his recent appointment Mr. Boyard served as personnel director at Pacific Press, Inc. The Photo-Engravers have maintained an organization for more than 14 years and there are presently more than 20 members of the group.

R & P Opens L. A. Branch



A branch office at 344 North Vermont Ave., Los Angeles 4, was opened July 1 by Roberts & Porter, Inc. with Horve Surrey, Jr. (above) as manager, Hugh R. Adams, Jr., president, announced The new branch will carry the complete line of Roberts & Porter graphic arts supplies, particularly lithographic, including pressroom, camera room and plate room supplies, illm, chemicals, and blankets. The Robport Vertical Speed Jacket machine will also be demonstrated. Mr. Adams said. The branch will be as completely stocked as our Chicago headquarters," Mr. Adams stated and added that they expect that by September, orders tilled at the western office will equal in volume those in other R & P ottices with the possible exception of those at Chicago and New York. Other branches are at Detroit Boston and Baltimore.

Detroit, Boston and Baltimore.

Mr. Surrey is the son of Herve Surrey, Sr., comptroller and treasurer of the firm. He is a graduate of Baylor University, was with the Army Map Service, and has been assistant technical director for R & P at Chicago.

Plan Engravers' Coast Meeting

The 53rd annual convention and machinery exhibit of the American Photoengravers Assn. is being planned for September 12, 13, and 14 at the Fairmount Hotel, San Francisco. Sessions are to run from 9 to 5 on the three days. The program includes several subjects of interest to lithographers, including: Fluorescent Copy Preparation and Reproduction, by Frank P. Adams, president, Kemart Corp., San Francisco; Combination platemaking Plants, by Harry A. Porter, vice president in charge of sales, Harris-Seybold Co., Cleveland; Lighting and Motor Driven Arc

Lamps, by A. J. Hatch, The Strong Electric Corp., Toledo, Ohio; Research Results on the Fluorescent Process, Walter S. Marx, Jr., vice president, Printing Arts Research Laboratories, Santa Barbara, Calif.; and Flexichrome Copy Preparation, John McMaster, Eastman Kodak Co., Rochester, N. Y. In a panel called "Town Meeting of Photoengraving," one of the panel members is Ernest E. Jones, head of Graphic Arts Corp. of Ohio, Toledo, who handles the subject, Stripping and Printing.

A program of sightseeing and other activities has been arranged for ladies attending.

Headquarters of the association are at 166 West Van Buren St., Chicago 4.

S. F. Firm Adds Bronzer

A new Christensen bronzer was recently installed in the plant of Independent Lithograph Co., San Francisco, replacing an older machine. This is the last piece of equipment in the company's expansion program which included an addition to the building, two new large presses, a photocomposing machine, varnisher, whirler, cutter and other items. In the company's current advertising in marketing and advertising publications, copy tells of these new pieces of equipment: "We believe that this new equipment puts us in the position of having as modern a plant as there is in the country. ... The higher speeds of the new equipment have helped us to hold the line against the tendency for costs to increase."

Two New Offset Newspapers

Two new newspapers, produced by offset lithography, recently began publication in widely separated parts of the country. In Lindsay, Calif., the Lindsay Sun was launched June 20, with 12 pages, 8½ x 11" in size, including a four page "magazine section". It is a daily.

In Gladewater, Tex., the Daily Mirror was begun recently, and is reported by its management to be prospering. It is Vari-Typed and runs six to eight pages daily.



Lithographed in 4 color

Lithographic Papers

Cumberland Offset · Offset Enamel · Overprint Label C1S

Leading

PAPER MERCHANTS

who sell and endorse Warren's Standard Printing Papers

ALBANN, N. V.
ATLANTA, GA.
BALTIMORE, Mo.
BASTOR, MZ.
BATOR ROUGE, LA.
BRIMSOURAR, ALA.
BRIMSOURAR, AND ARRIVAN AND ARRIVAN ARIBAN AND ARRIVAN MARINAN MARIN.
BOSTOR, MARK.
BOSTOR, MARK.
BOSTOR, MARK.
BOSTOR, MARK.
CHEARLON, O. HO.
CARALOTTE, N. C.
CHARTANOORA, TENN.
CHEARLON, O. HO.
CARLOTTE, N. C.
CHARTANOORA, CHEARLON, O. HO.
CALVELARD, O. HO.
CALVELARD, O. HO.
CALVELARD, O. HO.
COLUMBRE, J. GAR.
DERVIS, C. CHARTANOORA, AND ARRIVAN ARIBAN ARIBAN CO.
DER MOINER, J. GOVA
CARRONTHE, FLAX.
CHEARLON, C. C.
CARLOTTE, N. C.
SANABER, L.
LONG BRACH, C. C.
LOTENVILLE, KY.
LANBER, M. S.
MENDERON, T. K.
MINNEAPOLER, COMM.
MINNEAPOLER, COMM.
LONG BRACH, C. C.
LOTENVILLE, KY.
LYNCHRORING, VA.
MINNEAPOLER, C. G.
LOTENVILLE, TENN.
LANBER, L.
MINNEAPOLER, C. G.
LOTENVILLE, TENN.
LANBER, C. C.
CORLENGE, C. C.
LOTENVILLE, KY.
LYNCHRORING, VA.
MINNEAPOLER, C. G.
LOTENVILLE, TENN.
LANBERG, PA.
COMMAN, N. B.
PORTLAND, ME.
COMMAN, N. B.
PRINCELER, C. C.
LOTENVILLE, KY.
LYNCHRORING, VA.
MINNEAPOLER, C. G.
LOTENVILLE, TENN.
LANBERG, PA.
PORTLAND, ME.
COMMAN, C. C.
COMMAN, M. B.
PERTANON, C. C.
COMMAN, M. B.
PORTLAND, M.

EXPORT AND FOREIGN

New York City (Export) National Paper & Type Co.
Agencies or Branches in 40 cities in Latin America and
West Indies.

NEW YORK CITY (Export) Moller and Rothe, Inc. Agencies of Branches in 20 countries in Latin America and West Indies.

West Indies.

New York City (Export) Muller & Phipps (Asia) Ltd.

Agenuse in Belgian Congo, Burma, Crylon, China, Hong
Rong, Iteland, India, Malaya, Philippine Islands, South

Africa.

AUSTRALIA
NEW ZEALAND
B. J. Ball Limited
NEW ZEALAND
Honolulu Paper Co., Ltd.,
Agents for Zellerbach Paper Company



133-line screen halfton

Photograph by Grignon for Mersman Bros. Corp.

WARREN'S Lithographic Papers

Cumberland Offset · Offset Enamel · Overprint Label C1S

ARREN'S Offset Enamel and Warren's Overprint Label are new double coated papers produced by a new method. Two separate coatings are applied to produce Warren's Overprint Label. Warren's Offset Enamel receives two separate coatings on each side. The double coat improves the printability and the uniformity of the papers, and thereby raises the potential of lithographic reproduction. Warren's Overprint Label is pre-conditioned by an exclusive process.

Warren's Cumberland Offset is pre-conditioned by the same exclusive process which gives paper greater stability and permits it to be printed directly from the case or skid without hanging. Warren's Cumberland Offset is available in Wove and five special finishes.

Write for free booklet-"How Will It Print by Offset"

S. D. WARREN COMPANY · BOSTON 1, MASS.



Forms New Litho Firm

Joseph E Passantino (right), in the lithographing business fifteen years, formed the Joe Passantino Litho Co., July 18, at 91 Seventh Ave., New York. The facilities include 17 x 22" and 22 x 29" off-



set presses, besides complete camera and platemaking
equipment. He formerly was associated
with his brother in the Passantino
Printing Co, New York lithographing
firm. During the war he served as an
army lieutenant, and was stationed in
China and Burma. A selection of his
color photographs taken in Kumning
and Chungking was published in the
"National Geographic" and other publications.

Announce EBCo. Installations

Edwards Bros., Ann Arbor, Mich. lithographers, have completed installation of their second EBCo. press, it was announced in Chicago last month by C. A. Harwood, western manager for Electric Boat Co's. Printing Machinery Division. With this press also went one of EBCo's newly developed fast plate clamp changers, designed for quick changes of plates on the press. Edwards Bros., Mr. Harwood said, specialize in production of forms, college text books, sheet music and limited edition books. Some of these latter are short run jobs often requiring six to eight plate changes per hour and the newly available plate changer has been found highly advantageous for this type of work, he said.

Another new EBCo press was installed recently at the Myers & Co., plant in Topeka, Kans., and is to be followed there soon by a second of the same model, Mr. Harwood reported. Both are larger than any of the other offset presses in use in the Myers plant and will practically double production facilities for the printing of high school and college annuals, in which the company has specialized for years, until it has won the reputation of being one of the country's largest producers of these volumes.

Other recent new installations announced by Mr. Harwood include one for Gast Bank Note Co., St. Louis, Mo. and another for the calendar house of Buxton & Skinner in the same city.

To Speak on Masking

Joseph S. Friedman, specialist in color reproduction, is to speak at a meeting of the New York Section, Technical Division, Photographic Society of America, September 6th at 8 P.M. His subject will be, "Color correction by the masking process."

Mr. Friedman is the author of "The History of Color Photography," and is a monthly contributor of technical articles to American Photography. Mr. Friedman spent several years as head of chemical research of the Technicolor Company, he is credited with many inventions in the photography field, and is the co-inventor of Polaroid. He is now associated with Ansco in the chemical research department.

Invitations to this lecture may be obtained by writing to Herbert P. Paschel, membership chairman, 222 Fourth Ave., New York 3, N. Y.

Reehl Adds Equipment

A new 44 x 66" single-color Harris offset press and platemaking equipment to handle plates of that size were added during July by Reehl Lithograph Co., New York, Stephen Usichon, president, reported. The firm also added a 24" camera, he said.

The company lithographs books, book jackets, illustrations for books, as well as other types of color work. Joins Roberts & Porter Sales



Frank J. Blechta, Jr., for the past three years with the Huebner Laboratories in New York and Chicago, has joined the sales staff of Roberts & Porter, Inc., Chicago, Hugh R. Adams, Jr., president, anounced. "Mr.

Blechta's technical experience in photomechanics, in addition to his sales training, ably equip him to handle the problems of our customers," said Mr. Adams.

Before joining Roberts & Porter, he served both in the Merchant Marine and U. S. Naval Reserve.

ATF Moves, Enlarges, in N. Y.

Frank W. Shober, New York district branch manager of American Type Founders Sales Corp., has announced the firm has leased large ground floor space at 555 Broadway for a long term.

The company, sales organization for American Type Founders, Inc., with plants in Elizabeth, N. J., and Brooklyn and Mount Vernon, N. Y., has maintained its New York branch at 104 East 25th Street for the past 22 years. Mr. Shober said the move was necessary because of increased business. The new location is more centrally located to serve the trade.

Robert G. Marquardt, ATF vice president in charge of sales, said the company has a program well under way throughout the United States to refurbish, enlarge, or find new quarters for all of its branch offices,

Harris Men In London

R. V. Mitchell (center) board chairman of Harris - Seybold Co., and C. W. Harrold (left), vice president in charge of engineering, are shown in London, with R. R. Horne, head of Smyth-Horne, Ltd., Harris British agents Mr. Mitchell and Mr. Harris group surveying new European graphic arts developments. Already surveying developments in both Europe and Asia are L. R. Beck, Harris export manager and Frank Gilbert, service representative.



Offset Preserves Rare Milton Materials

By 7. 7. Slawson

OFFSET has come to the aid of the scholars with a 4-volume facsimile edition of every piece of John Milton's poetry printed during his lifetime, and manuscript copies of the same or other verse which Milton made or had others make. The oldest material reproduced is dated 1632 and the latest 1688.

The project is being carried on by the Milton scholar, Prof. Harris F. Fletcher of the University of Illinois, Urbana, Ill. Issued under the imprint of the U. of I. press, of which Wilbur Schramm is director, the lithographing job was executed by R. R. Donnelley & Sons Co., at their Crawtordsville, Ind., offset plant.

This Illinois edition of Milton's poems assembles all necessary materials in print or manuscript for the study of the authentic texts of all the English poet's work. Some of the important material had never before been reproduced in any form and several minor pieces were made available to scholars in photographic facsimile for the first time. Most of the books reproduced are very rare, in one instance only two copies of a 1699 edition of Paradise Lost being known to exist.

The material was assembled from libraries in England, France and the United States and was then slowly and laboriously engineered into place with the help of the camera and offset printing, whose flexibility was found ideally suited to the reproduction task.

Details of the production job were outlined for Modern Lithography by C. E. Herman, superintendent of the Illinois university's print shop. All printed texts presented in photographic reproduction are the actual size of the originals, he said, but some manuscripts were reduced in size. Prof. Fletcher's editorial material was set in type and reproduction proofs made. These were then combined with the photographic prints of the original books and manuscripts

for reproduction by photo-offset. Photographic prints are either line, or 133 or 150 screen halftones.

The condition of the type in all early Milton editions, Mr. Herman said, and indeed the whole printing process in the small cheap early editions in which Milton published his various works, necessitated the use of direct magnification for any mark appearing on any page of any text. Reading glasses and a low power binocular microscope were used, with magnifications ranging from 9 to 115 diameters. One punctuation mark in a 1645 edition stubbornly refused to identify itself, so photographic magnification was used for purposes of reproduction.

One manuscript, the so-called "Trinity College Ms.," some of it in Milton's own hand, offered peculiar difficulties, Mr. Herman said, but by using a Cambridge University collotype reproduction of 1899, it was possible eventually to obtain a print which faithfully reproduces the varying colors of the original inks and the different shades of the pen strokes. This was accomplished despite the slightly brown tones of the aged collotype, Mr. Herman said.

A Manuscript of Comus, dated about 1635, proved to be the most difficult to reproduce, because the ink and paper on which it was written were both yellowish brown. This manuscript had never before been reproduced in any form, but this was successfully accomplished by use of white on black photostats of a Columbia University collotype specimen of the material.

"First." explained Mr. Herman.
"it was necessary to secure good negatives and prints of the photostat. Then we had to secure good halftones from these prints. Thus, two steps were necessary in order to secure plates for the press work. It took a long time and a great deal of trial and error work, before satisfactory results were obtained. Most of the work and time

were expended on securing satisfactory halftone negatives. It took about four months to get them, but once they were forthcoming, the regular offset process handled them very well. The printing results were good."

Mr. Herman, who has devoted over 40 years to printing craftsmanship, came to the Univ. of Illinois print shop in 1922. In 1934 he set up an experimental offset laboratory in his home and later had Multilith equipment installed in the print shop. Experience with this was a factor in the decision to reproduce Prof. Fletcher's Milton by offset.

R. R. Donnelley & Sons Co. did the final printing. Photographic copy was prepared by the printing division of the U. of I. Press and turned over to Donnelley's which handled platemaking, printing and binding.

The four volumes of the Illinois facsimile Milton contain respectively 465, 634, 455 and 316 pages, a total of 1870 pages. There were 550 copies of each volume printed, on 70 pound brochure offset book paper.

Director Schramm of the Illinois Press added an interesting note. The first edition of Milton's Paradise Lost, he said, was printed in 1667, the edition running to 1500 copies. It was printed four pages at a time at a rate of about 500 sheets per hour on a flatbed, handfed press. Donnelley's printed the new facimile edition, 16 pages at a time, on their modern offset presses at Crawfordsville, in considerably less time. Mr. Schramm pointed out.

Clopay Pays \$4 Dividend

The Clopay Corp., Cincinnati, has declared a dividend of \$4 a share on its Class A. stock, payable July 11. No action was taken by directors on a common stock dividend.

N. Y. Firm Incorporates

Offseton Press, Inc., listed as printers and lithographers, recently incorporated in New York. The attorney was Oscar Fensterbein, 51 Chambers St.

Incorporate N. Y. Company

Tri Litho Plate Service, Inc., (Abraham Yanoff) was incorporated recently at 44 Court St., Brooklyn.

Joins Gelb as Sales Head



The Joseph Gelb Co., New York, has announced the appointment of Harold H. Doring (above) as sales manager for its precision camera and new line of graphic arts equipment. Mr. Doring's 20 years experience covers photography, platemaking, printing and chemical manufacturing.

Powell Joins Gaetjens

Edward Powell, formerly a salesman for McCutcheon Bros. & Quality, Philadelphia, recently joined the sales force of Gaetjens, Berger & Wirth, Inc., Brooklyn, Mr. Powell had been associated with the McCutcheon Bros. firm for the past 30 year prior to which he had been with Charles Eneu Johnson, Philadelphia.

St. Regis Reports on Sales

St. Regis Paper Company, New York, reports net sales for the first six months of 1949 of \$66,123,268, compared with \$83,907,818 for the like period of last year. Net income, after provision for Federal taxes, amounted to \$3,202,888, against \$8,744,935 for the corresponding sixmonth period of last year. It is pointed out that earnings are subject to the company's practice of revaluing inventories to lower of cost or market at the year-end only.

The decline in sales and profits, according to Roy K. Ferguson, president and chairman, reflected both a drop in volume and a reduction in prices of the company's products running up to 20 per cent.

Mr. Ferguson pointed out that liquidation of inventories in the hands of customers had been an important factor in the contraction of the company's business. He added the belief that completion of inventory liquidation and better current demand will be evidenced in results for the latter part of this year.

Offers Proofs Without Plates

A method of showing advance proofs in color of lithographic work, without making plates, has been announced in New York by the Transcolor Corp. lithographers. Developed by Clive B. Cushing, Palo Alto, Calif., the process, called Proof Positive, is being sold for the first time in New York now, it was said, Prints are made from positives, and the result is a set of four dyed films, which are superimposed in register to form a color image. Dyes may be manipulated to match lithographic inks, it was claimed. Winthrop Moore, president of Transcolor said that the proofs are used as a guide in the completion of color work, and eliminate the need for making proving plates, in many cases. The process is licensed by Mr. Cushing, Mr. Moore said.

Rand-McNally Men Retire

After service records which totalled 86 years, Charles Friday and Wm. O'Brien have been retired on pensions by Rand McNally & Co., Chicago. Both Mr. Friday, who is 73, and Mr. O'Brien, who is 64, started with the company in 1906.

Ease Tinplate Export Rules

Removal of quantitative quotas Emiting exports of tinplate and terneplate, effective October 1, was announced in July by the Office of International Trade, U. S. Department of Commerce.

Under the new "open-end" provisions, to prevail during the fourth quarter of this year, exporters must continue to secure validated licenses covering shipments of the products, and must also observe all other applicable export regulations. All license applications will be screened by OIT for excessive quantities, as well as for end-uses, which must be among those permitted in this country by Allocation Orders M-81 and M-43.

OIT was to accept license applications covering fourth quarter exports of tinplate and terneplate beginning Monday, July 25, 1949.

Schedule B Numbers, and descriptions of the tin mill products covered by the open-end action are:

Schedule B Number	Commodity
601300	Tinplate circles, strips, cobbles and scroll shear butts
604000	Waste-waste tinplate
604110	Tinplate, hot dipped
604150	Tinplate, electrolytic
604170	Tinplate, decorated, embossed or otherwise advanced
604200	Tornanlata

Brown Leaves Arvey

George F. Brown has resigned his position as sales promotion manager of the Arvey Corp., Chicago finishing and mounting concern, to take up other activities.

Seals Records 100 Years

A metal box containing company documents, three daily newspapers, and a portfolio of 100th anniversary print reproductions, was sealed at the sodurning ceremonies of the new plant addition of Rolph-Clark-Stone, Ltd., Toronto, recently. The box is to be opened in 100 years, at the firm's 200th anniversary. Presi-

dent Frank Stone is shown holding the 100th anniversary portfolio. Flanking Mr. Stone are vice presidents F. G. Rolph (left), and C. T. Clark. Next are



W. C. Huebner (partly covered), G. G. Rolph, and G. H. Houston. In 1912 the company was the first to use Mr. Huebner's photo-lithographic process.

Lanston Elects Giegengack

Stockholders of the Lanston Monotype Machine Co., Philadelphia, elected as a new member of their board of directors, Augustus E. Giegengack, at their annual meeting recently. Mr. Giegengack, who was public printer of the United States from 1934 to 1948, is currently, president, chairman of the board, and general manager of the National Graphic Arts Expositions, Inc., which is sponsoring the sixth graphic arts exposition to be held in International Amphitheatre, Chicago, September 11-23,

Besides being on the board of the Lanston Monotype Machine Co., Mr. Giegengack is chairman of the executive committee and board of directors of the First Federal Savings and Loan Association of Washington, D. C.; and is a director of the Bank of Commerce and Savings of the same city.

Mr. Giegengack maintains exposition headquarters at 105 West Monroe Street, Chicago.

Champion Earnings Up

Net income of the Champion Paper and Fibre Co., Hamilton, Ohio, was \$9,997,283 for the 11-month fiscal year ended March 31. This was equal to \$8.70 per share on common stock, after preferred stock dividends, The 11-month annual period resulted from a change in the company's fiscal year from April 30. Net income for the previous 12-month fiscal year was \$8,540,0000, equivalent to \$7,34 a share. Consolidated net sales for 11 months amounted to \$80,733,791, an increase of about 2 per cent over the previous year in monthly average.

According to a report to stockholders by President Reuben R. Robertson, gross capital expenditures for the company's integration and development program during the last 11-month period amounted to approximately \$4,000,000, which the company was able to finance without recourse to additional financing because of favorable earnings.

Chicago STA Elects

Morton Goldsholl, was elected president of the Chicago Society of Typographic arts, recently. Other new officers are: 1st vice president-William Fleming, designer: 2nd vice president - William L. Langdon, vice president, Art. Inc.; secretarytreasurer-Natalie Cherry, free lance

Walter Howe, retiring STA president, and art director, R. R. Donnelley & Sons Co., was added to the society's board of directors, with Bruce Beck, designer, Whitaker-Guernsey Studios, and R. Hunter Middleton, director of typeface design, Ludlow Typograph Co.

O'Donnell Is Sales Manager

Gartner & Bender, Inc., Chicago greeting card publishers, has advanced John O'Donnell to the post of sales manager, which was made vacant when George V. Foy resigned to enter business for himself as a sales management consultant. Mr. O'-Donnell has been assistant to the sales manager, since entering the company's employ following his release from service in the Navy in 1045



Affinity of ink to paper is definitely increased under all conditions of humidity,

age, stock and press conditions. "33" keeps halftones clean, sharp and open through its positive purging action.

★ It's unexcelled with gloss inks and overprint varnish prevents too rapid drying

"33" aids trapping of process and label inks in multi-color printing.

* It assures sharp impression without squeeze

in rubber plate printing. ★ "33" repels moisture and stickiness . . .

prolongs roller life. All these advantages add up to uniform ink consistency over long periods. You get un-varying color and consistency without constant adjustment of ink feed. Write for free folder.
To "The Pressman".

TERRITORIES FOR DISTRIBUTORS

Changes in sales territories have made a few new openings for dealers and jubbers. Forte for complete details of our theral proposition. Once 101d. v33" is always used. ASK FOR FULL INFORMATION:



CANADA -- it's CANADIAN FINE COLOR CO., LTD., TORONTO

8 LB. TRIAL ORDER

See your local dealer or job-

ber - or write direct for an 8-lb. trial can. If "33" fails to

give complete satisfaction, return the unused portion at our

100% GUARANTEE

expense.

Miller Joins Harris

Carl L. Miller, Jr., of Jacksonville, Florida, has been added to the southern district sales force of the Harris-Seybold Co., manufacturer of graphic arts equipment, according to a recent announcement by H. A. Porter, vice president in charge of sales. Mr. Miller began his lithographic training by working during high school at the H. & W. B. Drew Co. in Jacksonville, where his father was litho superintendent. He went to work full time for Drew as an apprentice pressman on a Harris S5L offset press in 1939.

Atlanta Firm Has New Web

A new web offset press, which prints two colors on two sides of a web, cuts, slits, folds, and performs other finishing operations in a production line, is now in operation at the plant of the Atlanta (Ga.) Lithograph Co., the firm announced in July. The company distributed a booklet telling how the web or rollfed offset press can cut costs in the production of many kinds of advertising and publications. It illustrates how the roll-fed press differs from sheet-fed presses. The company also offers a "Plan Kit on How to Take Advantage of Roll-Fed Lithograph Presses".

No Trace of Missing Lithographer

The wife of the missing lithographer, Earl Conover, executive of the Tri-State Offset Co., Cincinnati, who has been the objective of an intensive police search since last February 9, has filed an application in Probate Court there, through which she seeks appointment as trustee of his property.

Mr. Conover, the night before he disappeared, attended a meeting of the Cincinnati Litho Club at the Hotel Gibson. From the banquet he, a partner, Buford Payne, and an employe of the firm, Russell Smith, went to the Mardi Gras Cafe in suburban College Hill. When the three left the cafe at 1:30 a. m., Feb. 9, Mr. Conover said he was going home. Detectives traced him back to his office on Main St., they said, and then lost all trace of him. His car was found later in Columbus.

Baldwin Adds Cutter

Frank Kennedy (center) assistant to the president of Baldwin Paper Co. New York, watches as operator Abe Rabinowitz works new Lawson paper cutter just installed in the New York paper merchant firm's warehouse. At right is Lawson salesman Lester P. Reiss. The machine

was added as part of Baldwin's warehouse modernization program, which also included the addition of three new telescoping pallet machines. Paper



stocks are now competely palletized, enabling faster and easier transfer of lifts from storage to cutter.

The firm reported that Conover's financial connections with the partnership were in no way involved and members said they were as mystified as others over his absence. He was believed to have had but a small sum of money with him. His joint banking account with his wife was not disturbed, and has not been since his

disappearance.

Recently the Tri-State Offset Co., advertised his absence in the Bill-board, national amusement world magazine. In the advertisement it was stated that, as an amnesia victim, he might seek employment in a band. Conover played several instruments while a member of the Norwood High School band.

Dom du Pont Distributor

The G. C. Dom Supply Co., Cincinnati, Ohio, has been appointed distributor for duPont process film, negative paper and other duPont graphic arts products. The firm also continues to carry the complete Anscoline. Alfred Lamson, company president, has returned from a trip in the

Merten Undergoes Operation

W. H. Merten, president and treasurer of the Strobridge Lithographing Co., Cincinnati, who underwent a serious abdominal operation in June, recovered after a month's convalesence, and during the last two weeks in July was on a fishing trip to Point au Baril, Ont.

U.S.P. & L. Launches Campaign

An intensive advertising campaign with the purpose of developing new leads and at the same time do a basic institutional selling job was launched recently by United States Printing & Lithograph Co., Cincinnati. A series of inserts, featuring "Eye-O-Matic" selling, is the backbone of the campaign. Another purpose will be to inform present customers of the complete and versatile line of products produced by the company, in both letterpress and offset, which includes labels, seals, folding cartons, 24 sheet posters, and a diversity of other color advertising and merchandising material.

H. C. Minnich is advertising manager of the company.

F. C. McConkey, Buffalo, Passes

Fred C. McConkey, 75, operator of a printing business in Buffalo, N. Y., for many years and widely known in the trade, died July 15 after a two month illness. He first was associated with Turner & Porter and later established his own printing business. He was a past president of the Buffalo Club of Printing House Craftsmen.

L. Rolson Dies at Cincinnati

Leonard Rolsen, 51, Norwood, Ohio, city treasurer, and secretary-treasurer of the American Printing & Label Co., Cincinnati, died July 19, in Good Samaritan Hospital, Cincinnati. He was a Norwood councilman for 16 years.

To Promote Offset Catalogs

Catalog Engineers, Inc., newly organized in Chicago, with offices at 3204 N. Central Ave., has announced plans for production of catalogs on a group basis for members of trade organizations.

Figures quoted by the promoters are based on offset production, this process being selected, it was stated, because of the economy factor in making plates carrying many illustrations, and also because of the quality available.

First client of the new company is the National Sanitary Supply Assn., whose members are distributors of janitor supplies. Other trade groups, such as plumbing, hardware, mill and automotive supplies, etc., are to be contacted later, a spokesman for Catalog Engineers said.

The plan, as explained by Irving Anderson, at the sanitary supplymen's recent Chicago convention, calls for a central library of pictures and information on products commonly listed in catalogs by members of this organization. A member wishing to have a catalog produced indicates what items he wants used from this library. Catalog Engineers would then design

catalog pages for these items, plus any private label products handled by the supplier. They would also design an individualized cover and continue on with the task of getting the job produced. Each catalog will be 90 percent individualized and not more than one member of the association in any town will be permitted to subscribe to the service.

The sponsors say it will take them about 11 working days to produce a catalog.

Organize Cincinnati Firm

The Sun Litho Plate Co, has been organized in Cincinnati, to specialize in color separation and black and white plates for lithographers. The company occupies approximately 4,000 square feet of floor space at 1003 Plum St.

President of the new concern is William Culp, formerly associated with the Graphic Arts Corporation, Toledo, Ohio; the vice president and treasurer is Sig. J. Isidor, also formerly with the Toledo concern, and the secretary is Robert Bank, formerly head dot etcher with the A. L. Garber Co., Ashland, Ohio.

Advance Litho Moves

The Advance Litho Plate Co., Cincinnati, recently organized to make lithographic plates, has moved into permanent quarters in the Duttenhofer Building, 229 East Sixth Street. R. J. Gunther, formerly associated with the Anderson Photo Color Co., heads the new concern.

Buys Cincinnati Company

Edwin J. Hadley, for 35 years in the printing field, has purchased the business of the Advertisers Direct Mail Co., Cincinnati, and is planning a large expansion of the company plant at 105 East Third St.

Adds Offset Department

A complete offset department, including an ATF Chief offset press, camera and platemaking equipment, was installed recently by Caribou Publishing Co., Caribou, Maine.



Lithographer Turns Author, Publisher



Mr. and Mrs. Klein look over a copy of their book "Ohio River Handbook."

Benjamin F. Klein of Cincinnati, Ohio, recently lithographed and published a 248-page book titled "The Ohio River Handbook." Mr. Klein is president of Young and Klein, Inc., offset firm.

Born in Cincinnati, Mr. Klein spent his boyhood spare time in a canoe on the Ohio River and, through the years, he became increasingly interested in the river's history. In his search for further information, he found that this history and the greatly varied activities of river life and commerce never had been collected into one volume.

Therefore, with the assistance of numerous groups and individuals. Mr. Klein started work on his book more than a year ago. At first, he planned it to be a small volume of captioned photographs, but the information he had accumulated proved to be so vast that the resulting book

was much larger than was planned originally.

The Ohio River Handbook is 5½ by 8 inches in size, printed on 70-pound enamel stock, and contains 175 photographs of historic and modern scenes, and 35 maps, charts and line drawings.

Practically all of the text was composed by Mrs. Klein on an IBM proportional spacing typewriter, the twocolor print job was done on Young and Klein offset presses, and the books were bound by the C. J. Krehbiel Co. of Cincinnati.

The first printing was 4,000 copies, and with the cooperation of the *Post*, afternoon daily newspaper, more than half the copies were sold within a month following publication, with orders having been received from all sections of the country.

Young and Klein, Inc., was organized August 1, 1946 by a group of returned veterans, and all present employees are World War II veterans.



See Big Year for Outdoor

Another good year in 1950 for out-door advertising, is seen by leaders in that field, according to a survey of opinion on the subject released during July by The Wall Street Journal. In New York, K. H. Fulton, head of Outdoor Advertising, Inc., stated that by July 1, about 70 to 75 percent of the outdoor industry's national advertising for 1950 was already in, a record equal to that for 1949. Much of the space is contracted for this far

in advance because of the desire for good locations, it was said.

New Poughkeepsie Concern

A new lithographing and folding box concern was being launched in Poughkeepsie, N. Y., during July, by two sons of Louis Perratta, who is president of Columbia Lithographic Co., New York. The new concern was reported to have obtained five two-color offset presses from another New York lithographing comapny.

PIA Forms Research Group

A review of a list of approximately 150 individual research projects in all phases of the graphic arts, featured the first organization meeting of the new PIA Research and Engineering Council, in Detroit on June 24. Frank Pfeiffer of Reynolds and Revnolds Co., Dayton, Ohio, chairman of the new council, pointed out that even though the report as submitted represents extensive research, it by no means reports all of the research under way in the industry. The confidential nature of some programs made it impossible for them to be included in the report.

The council has been organized as the coordinating group for research for the industry, according to a release by the Printing Industry of America.

Men from almost all fields of research activity in the graphic arts were present at the Detroit meeting at which time organization details for the Council were agreed to. Membership will consist of association membership covering officially appointed representatives from associations, company membership covering official representatives of individual companies, and individuals having an active interest in research. The council is to meet semi-annually and to visit research laboratories in connection with the meetings.

Wade E. Griswold, executive director of the Lithographic Technical Foundation, attended the meeting as a guest.

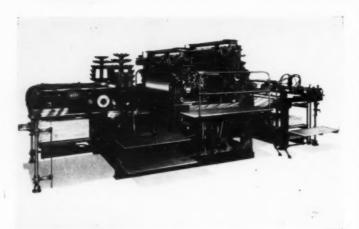
Goes Into Offset

Portal Press, San Francisco, recently installed an ATF Little Giant and Webendorfer press, and other facilities, to enter the offset field. The firm was previously engaged in letterpress activities only.

Manz Appoints Samsel

Maurice Samsel, formerly of Look magazine, and Kable Bros. Co., Mount Morris, Ill., recently was appointed general superintendent of the Manz Corp., Chicago lithographers and printers.

SINGLE AND TWO-COLOR OFFSET PRESSES



Manufactured by **GEORGE MANN & CO., LTD.,** Leeds, England, are now available in the following sizes: 25x36", 30x42", 35x45", 41x54" and 42x59", at reasonable cost and delivery.

OUTSTANDING FEATURES INCLUDE:

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LITHO CLUB

Ontario Club Changes Name

The Ontario Litho Club is the new name of the club recently begun in Canada under the name of Junior Litho Club of Ontario. Membership in the club includes men from Toronto, Hamilton, and other Ontario localities. The action changing the name was taken at the club's June meeting at the King Edward Hotel, Toronto, which was attended by 18 persons. Officers and directors of the club remain the same. They are: president - Walter Thompson, Thompson & Sons, Ltd., vice president-Hugh W. Ashton, Ashton Potter, Ltd.; secretary-treasurer Norman R. Hurst, R. G. McLean, Ltd.; and directors - Gavin C. Clark, Rolph-Clark-Stone, Ltd., Reginald Byford, Litho Print, Ltd.; Harold Swift, Harris Lithographing Co., Ltd.: and Graham Matthews, Sampson Matthews Press, Ltd.

Chicago Planning "Play Day"

The Chicago Lithographers Club has been reminding members to "Save the day," September 17, which has been set for the organization's second annual "Litho Play Day." The allday party will be held at Woodridge Golf and Country Club, near Lisle, Ill., where golf will be the big attraction, followed by a dinner and entertainment in the evening. There will also be special events for the ladies, David O. Swift, of Western Co's Printing Dept., chairman of the entertainment committee, announced.

Twin City Club Meets

Clarence Carnahan, Eastman Kodak Co., showed several reels of wildlife motion pictures as the feature of the June meeting of the Twin City Litho Club. The meeting was held at the Covered Wagon Cafe, Minneapolis, and about 20 persons attended. No program for the club's next meeting has been announced.

Over 200 at Balto. Outing

Some 225 members and guests of the Litho Club of Baltimore attended the club's annual crab feast July 23 at the Arundel Boat Club, overlooking the harbor. Running through Saturday afternoon, the affair was held on one of the season's hot days and activities were confined to quiet card games and refreshments as the men made an effort to keep cool. Charles Diebel, A. Hoen & Co., was chairman of arrangements.

The club's next meeting is to be the third Monday of September.

Norman Heath, president of The Photo Litho Plate Graining Co., former club president, recently was confined to a hospital for two weeks for a rest and check-up. Following his release he was back at work on a lighter schedule August 1.

Conn. Outing is Aug. 27

The annual outing of the Connecticut Valley Litho Club is planned for Saturday, August 27. It will be held as usual at Turner Park, Longmeadow, Mass., with an extensive schedule of games and sports competitions.

Washington Holds Outing

The annual family outing of the Washington Litho Club was held July 9 at the Annapolis Roads Club, Annapolis, Md., with 189 members and families and guests attending. Features of the day included a softball game between commercial and government lithographers (won by commercials), horseshoe pitching, golf, swimming and other sports, A program of sports and contests for children was also held.

Fred Fowler, U. S. Coast & Geodetic Survey, was general chairman, and Jerry Looney, U. S. Navy Hydrographic Office, was in charge of sports. Twelve members of the Litho Club of Baltimore attended.

The Washington Club's next regular meeting is September 27 at Hotel 2400.

LITHO CLUB GUIDE

Most clubs do not hold regular meetings in July and August

BALTIMORE

Lloyd Ford, Sety. Harrigan Roller Co. 311 Guilford Ave. Baltimore 2, Md. Meets 3rd Monday, Park Plaza.

BOSTON

Joseph H. Ulrich, Secy. Spaulding-Moss Co. 42 Franklin St., Boston Meets 2nd Wed., Hotel Gardner

CHICAGO

Lester Von Plachecki, Secy. Columbian Lithographing Co. 547 S. Clark St., Chicago S, ill. Meets 4th Thursday, Bismarck Hotel

CINCINNATI

Max Birri, Secy.-Treas.
The Palm Bros. Decal Co.
Regent, Lexington & Spencer Ave.
Cincinnati 12, Ohio.
Meets 2nd Tuesday.

CLEVELAND

Sol D'Allesandro, Secy. Horn & Norris, Inc. 2729 Prospect Ave., Cleveland Meetings announced locally.

CONNECTICUT VALLEY

John Schechterle, Secy. Brooks Bank Note Co. Springfield, Mass.
Meets 1st Friday, March. May Sept. Nov., and sometimes other months. City Club, Hartford.

Edward Bode, Secy. Standard Register Co. 107 Campbell St., Dayton Meets 1st Monday, Suttmiller's Restaurant

DETROIT

DAYTON

F. Wheeler Callender, Secy. Calvert Litho Co. 2100 Grand River, Detroit 1. Meets 2nd Thurs. at Carl's Chop House

MILWAUKEE

Ernest S. Blaha Dosie & Johnson 2551 N. 7th Lane, Milwaukee 6, W Meets 4th Tuesday at the Miller I

NEW YORK

Grand L. Urhan, Saey.
Brett Lithographine Co.
Skillman Ave. & Pierson Pl.
Long Island City J. M. Y.
Weets 4th Wednesday, Building Trades Club
2 Part Ave.

ONTARIO

Walter B. Thompson. Pres. Thompson & Sons. Ltd. 5-7 St. Albans St., Toronto, Can.

PHILADELPHIA

Joseph Winterburg, Secy. 622 Race Street, Philadelphia 6. Philadelphia 6. Meets 4th Monday. Poor Richard Club, 1319 Locust St.

ST. LOUIS

Harold Rohne Letterhead & Check Corp. 2940 Benton St. Open meetings in Feb., April, June and Aug

TWIN CITY

Elwood Osberg. Sec'y. Mono Trade Co. 213 S. 6th St., Minneapolis Meets last Thursday of month

WASHINGTON

Tom Holford, Sec'y. Sauls Lithograph Co. 1731 — 14 St., N. W., Washington 9. D G. Meets 4th Tuesday, Hotel 2400 (N.W. 16th

NAT'L. ASS'N. OF LITHO CLUBS

Wm. J. Stevens, Exec. Secy. 317 West 45th St. New York 19, N. Y.



GRAPHIC ARTS EQUIPMENT and SUPPLIES

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 - . LENSES and SCREENS

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- . PHOTO and PLATE MAKING CHEMICALS
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Mot a liquid-Mot a paste **COMBINES THE FEATURES** OF BOTH TYPES ... Here is a drier which will not change the original

characteristics of the ink with which it is mixed.

Every pressman will appreciate the absolute uniformity of this product with regard to its body consistency. When you use Duall Drier you are not faced with the problem of gauging the amount of drier to be added by reason of lack of uniformity in batches. Once the proper amount of drier is determined for any particular ink, the formula may be set up as a standard and used throughout the year. Inks with Duall added will not catch bronze,

Special methods of formulation enable us to offer Duall Drier with an absolute assurance of perfect

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EQUIPMEN'T' SUPPLIES, SERVICES, BULLETINS

New Kodak Products

A new Kodalith blue-sensitive film for the graphic arts has been announced by the Eastman Kodak Company. The new film, which has no antihalation backing, is made for those who literally want to reverse an image by exposure through the back of the film. The general characteristics of the new film are somewhat similar to Kodalith Ortho Film, Type II, except for the fact that the new film is not an ortho-chromatic emulsion.

The company also announced a new and improved type of safelight filter for graphic arts workers, and others requiring special darkroom lighting for the safe handling of sensitized products.

The new filters differ from previous Wratten Safelights in that they are made with a single sheet of glass on which is coated the Wratten filter gelatin, instead of two sheets of glass with a gelatin filter between as heretofore available.

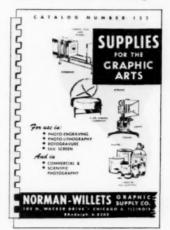
Light transmitted through the safelight is of an improved quality, Kodak says, since the light is distributed more evenly than heretofore. The new filters are also stronger than previous models. In most cases, they will remain intact and not leak unsafe light even if the glass is cracked because the gelatin coating normally remains unbroken.

The new safelight filters will not be damaged by water or processing solutions splashing on them accidentally. They are also highly resistant to moisture vapor.

A special new Kodak commercial thin-base film also has been announced. The film is intended for use in gravure printing and layout work where an extremely thin-based film is desirable for making continuous tone negatives or positives. The

base of the new film is only .0035-inch thick.

New Norman-Willets Catalog



The above catalog 6 x 9". 128 pages and covers, offset and plastic-bound has just been distributed by Norman-Willets Graphic Supply Co., Chicago, to its customers and prospects. The catalog, well illustrated, describes the widerange of equipment and supplies sold by the firm. These include plates, films, paper and sensitized products: process camera accessories; equipment for platemaking; studio and commercial cameras; lenses, prisms, filters: shop sundries: bulk chemicals, prepared formulas and chemical specialities; platemaking preparations; and books and industrial materials. Copies are available from the company at 105 N. Wacker Drive, Chicago 6.

Catalog on Vacuum Pumps

A catalog showing the line of Gast rotary air motors, compressors and vacuum pumps for the lithographing and other industries, has just been issued. Titled "26 Product Problems" the catalog is available from the Gast Mig. Corp., Benton Harbor, Mich.

LTF Book on Paper

A 102 page, paper bound book "What the Lithographer Should Know About Paper," by Robert F. Reed, has just been issued by the Lithographic Technical Foundation. 131 East 39 St., New York 16. The following chapter titles provide an idea of the breadth of the subject matter: manufacture of paper, properties of paper, lithographic paper troubles, the register problem, avoiding register troubles, curling of paper, static electricity, lithographic troubles related to paper, practical paper testing for lithographers, and a glossary. The Foundation, and Professor Reed, have been conducting research on lithographic papers since 1925, and a total of 16 research papers and technical bulletins have been published on the subject. The paper Hygroscope and Register Rule were developed and are now in use in many plants. The purpose of this book is to bring together all the technical information on paper that can be helpful to lithographers.

The book has been distributed to LTF members, and others may obtain a copy for \$2.50.

Describes Envelope Press

A brochure containing details and specifications of the Southworth-Post envelope press has just been issued by the Graphic Arts Div., Southworth Machine Co., 30 Warren Ave., Portland 2, Maine. The press is said to operate at speeds 10 to 18 thousand impressions per hour, depending on the stock used and the operator. It prints from rubber plates, electrotypes, Linotype slugs, Ludlow, or foundry type. Copies of the brochure are available from the company.

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Brooklyn 22, N. Y.



Layout Book Enlarged

'Layout of Advertising and Printing" by Charles J. Felten, recently published in a second edition, has been enlarged by some 30 additional pages of illustrations. These include more material on type, with reproductions of some of the type specimen sheets recently issued by the Eastern Corp., paper manufacturers. The book, since its first publication over a year ago, has been used as a textbook in about 225 schools. The book clothbound, is 815 x 11" and contains 160 pages of well-illustrated material. It covers all phases of layout work from theory to practice, including a chapter on the kind of materials needed in actually drawing layouts. Special attention is given by Mr. Felten, himself a typographer, to problems of production. The book is priced at \$6, and was published by the author at 250 West 57 St., New York 19.

New Miehle Rotary Letterpress

The Miehle Printing Press and Mfg. Co. announced in July a sheet-fed rotary letterpress. The first press of this design, a three-color, has been in commercial operation at the Baltimore plant of the United States Printing and Lithographing Co. for about six months. The Miehle Company reports that the press has been highly successful in the production of fine printing at high speeds.

The new Sheet-Fed Rotary Letterpress prints directly from curved relief plates, but is basically similar in design to the Miehle 61 and 76 Offset presses. It is of unit construction, with the same methods of feeding, registering and delivering the sheets employed on the offset. Unit construction allows additional color units to be added to or removed from a press at a future date.

The new press will be manufactured in two sizes, with running speeds up to 6000 sheets per hour. The No. 61 has a maximum sheet size of 42" x 60" while the No. 76 will deliver a maximum sheet of 52" x 76". Maximum printing area for the two presses are 415%" x 59" and 515%" x 75" respectively. Each

New Seybold 34" Cutter

A new 34-inch Seybold paper cutter, complete with auto-matic clamp and "big - cutter" other features, has announced by H. A Porter, vice presi dent in charge of sales, Harris Sey-bold. The Seybold 34-inch Dynaclamp cutter will be boon to owners of small and mediummall and zed shops," states noter, "It is an Mr. Porter. "It is an automatic-clamp cutter in the 34-inch size with a full 35inch table-a ma-

chine which will enable its user to boost cutting output 65% above the best production of a hand-clamp cutter." Unveiling of the new machine took place in Harris-Seybold's New York

Unveiling of the new machine took place in Harris-Seybold's New York offices during a meeting of all sales personel from the company's Eastern District on July 21-22. Top Harris-Seybold officials who journeyed to New York for the occasion included Mr. Porter, R. R. Perry, general sales manager, R. P. Tyler, manager of installation and service, and R. I. Haywood, chief engineer of the Seybold division. Host for the meeting was J. C. Dabney, eastern district manager. Photo shows (L. to R.) Mr. Dabney, Mr. Perry and Mr. Porter.



The automatic Dynaclamp has a mechanical motivating force, but transmits this force by means of oil to the clamp, and thence to the paper. Range of pressure is unparalleled in a cutter of this size—from 500 to 4000 pounds, adjustable to the force desired, the company says. Transmission of motion through oil gives the clamp a cushioning effect upon impact with the paper, reducing the chance of disturbing the pile. Other features, the manufacturer says, are shear boxes to guide the knife, fool-proof safety devices, the same correct cutting angle and double shearing motion of a regular Seybold Z-Action cutter, and many other Z-Action features.

size will be available in single, two, three or four color models.

ATF Offers European Types

American Type Founders has completed arrangements with Type-foundry 'Amsterdam,' Ltd., of Amsterdam, Netherlands, to be exclusive distributor in the U. S. of selected European type designs. These will be cast in the Netherlands on American Type Founders' regular bodies, and will conform to the standards of this country in height, fitting, alignment and fonting schemes.

Some of these faces are shown in the comapny's current advertising. Some faces are available at present, while others will be offered before the end of 1949. Specimen sheets, prices and full information are available from ATF branches or from the company at 200 Elmora Ave., Elizabeth B. N. I.

Offers Type Book

M. & L. Type Foundry, division of M. & L. Typesetting, Chicago, is distributing its new price list and compact one-line specimen book, showing over 150 type faces in complete series.

Rohrer Heads Swigart Paper

Eric A. Rohrer has been chosen president of the Swigart Paper Co., Chicago, to succeed the late head of the company, John D. Swigart, who died July 2 at the age of 72 years. Other changes included the advancement of Arthur M. Kracke from secretary to the vice presidential post, formerly held by Mr. Rohrer, and the selection of Herman Detjens as new secretary.

Renovate ATF Boston Branch

American Type Founders Sales Corporation's Boston branch headquarters at 210 South Street have been newly modernized and decorated, and space has been increased. Display areas and the stock room are also more than adequate in the new set-up, Alfred E. Eaton manager, reports. WITH A BACKGROUND OF

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we can give you a grain that will show better results in your pressroom.

All sizes new plates for both Harris and Webendorfer Presses, in stock for immediate delivery.

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Offer New Gravure Techniques

The Klingrose Gravure Division of American Type Founders has introduced a new rotogravure cylinder proof press, the first time such a press has been made commercially available to the graphic arts industry. The new proof press allows gravure to offer proofs pulled before production. The cylinder etcher, since the proof is pulled while the cylinder is in copper, can simply send the printer a proof, and can delay the chroming until the printer's OK is received.

The equipment will result in a substantial saving of time, labor and materials spent on former methods of proofing, ATF said. It avoids tying up a production press, an operation that formerly had to be repeated every time a correction was made in a cylinder. The expense and delay in shipping and reshipping cylinders between printer and etcher, where revisions had to be made, likewise will be saved.

The ATF-Klingrose rotogravure cylinder proof press proves directly from the production cylinder, to show the correctness and completeness of copy and design, the evenness of color, proper positioning, overlap or underlap, and, in the case of multiple colors, accuracy of register. The expensive and risky dechroming of cylinders for correction can now be considered an unnecessary and obsolete practice, ATF claims.

The new ATF-Klingrose proof press is offered in three standard sizes, for etched widths up to 40", 60", and 80" respectively, and all three will prove cylinders of from 15" to 44" circumference. Other sizes will be available on special order.

Complete details on the ATF-Klingrose Rotogravure Cylinder Proof Press can be obtained from American Type Founders, Klingrose Gravure Division, 200 Elmora Ave. Elizabeth, B. N. J.

ATF also recently has acquired the rights to manufacture and sell under ATF's name, Henderson cylinder etching equipment, and the rights to license others for use of the Henderson intaglio halftone process. This

Step and Repeat Camera Shown

Herbert P. Paschel, lithographic consultant (right), is shown the new Consolidated stepand-repeat camera back by Edward Nienberg chief engineer, Consolidated Photo Engravers Equipment Co., at the firm's new New York showroom.

Latest addition to the camera equipment of Consolidated, the back

able commercially.

makes possible the shooting of multiple negatives on a plate up to 28" x 34" in size.

The mechanism for shifting the location of the plate is quick-acting. By means of a locating rod and a dial indicator, the required distance between

process and equipment are now avail-

image centers is established. Stops on the locating and movable bars are locked in position and from then on position changes are made by manipulation of the stops. The movement of the plate carrier is controlled by rack and pinion.



This development embodies a new method of applying and etching the image in rotogravure cylinders. It combines photographic techniques with specialized equipment for transferring images directly to cylindrical surfaces, a distinct advance over what is called the carbon-tissue process, which is both time-consuming and frequently uncertain in results, ATF says. Carbon tissue is not used in the process.

New Champlain Catalog

A new catalog, issued by Champlain Co., Bloomfield N. J., contains a summary of the company's rotary printing and fabricating processes and equipment. The 42-page book, divided into four sections, is fully illustrated and describes in detail the company's complete line. Section One features Champlain's "Speedry" rotogravure press, and gives a diagrammed explanation of the patented Weiss "Speedry" fully-enclosed ink fountain. Also described are the 3600 running register control, which is operated either by electric push-button or by automatic electric eye control; the warm-air recirculator dryer; and the constant-tension system. Complete mechanical specifications are given on the heavy-duty Aniline-Anilox press that can also be used with rotogravure and letterpress color units.

Section Two covers the line of delivery and inline fabricating equipment. Descriptions of high-speed single-roll rewind units, of multipleroll delivery units for 8" and 14" specialty work presses, and of staggered roll rewind units for 20", 26". and 36" presses are presented. Also described are Champlain's all-size sheeters, which can, with various types of delivery, be used either in conjunction with roll-fed rotary presses or as separate units; as well as each kind of Champlain's punching equipment. Champlain's complete line of stacker delivery, embossing, perforating, scoring, and hot-melt applicator units are also discussed. Other sections cover the Strobolux register check; and the electronic "Registron" units for automatically detecting and correcting imperfect register.

Copies of the new manual are available on requests written on company letterheads. The Champlain Company, is at 88 Llewellyn Ave., Bloomfield, N. J.

Issue Chicago Art Guide

To assist art buyers in selecting and contacting qualified artists to handle advertising art assignments, the Artists Guild of Chicago has issued a new 92-page directory, listing names of its nearly 600 members. A classification index groups the artists by type of art services or specialties.



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Publishes Course On Selling

Printing Industry of America has just issued a "Course in Selling Printing." It is one of nine training courses on as many subjects now being prepared by the PIA Education Committee.

The PIA "Course in Selling Printing," said to be based on an analysis of the experiences of hundreds of successful printing salesmen, is divided into 12 teaching units: The Salesman's First Job; Making the First Call; Individualizing Your Approach; Exchanging Ideas; Getting the Order; Cultivating the New Customer; Submitting Proposals; Handling Objections; Meeting Competition; Improving Customer Relations; and The Salesman's Continuing Job.

Supplementing the twelve-unit course is a "Project Unit." It is designed for the salesman who lacks craft experience and outlines a procedure for the study of materials and processes connected with letterpress, lithography, and gravure.

Each unit of the course is a 16page and cover pamphlet, 8½ x 11, punched to fit a sturdy ring binder with heavy linen-covered boards. The entire set, complete with the twelve units, the Project Unit, a Training Guide, and an Instructor's Guide, may be purchased from PIA for \$35,000.

Additional sets in linen-covered binders may be obtained for \$11.50, or in paper-covered binders for \$10.00. Additional copies of the training guide are available at \$2.00 each.

LNA Issues Booklet

The address, "The Hastening Trend Toward Socialism—American Variety," delivered by Matthew H. O'Brien, LNA general counsel, at the 44th annual convention of the Lithographers National Assn., Riverside, California, has just been published in pamphlet form by the association.

In the light of the pending "wel-

fare" proposals of the Federal administration the importance and urgency of the warning message contained in the address are particularly timely, the association said.

Copies of the pamphlet are available at 10c per copy, from the Lithographers National Assn., 420 Lexington Avenue, New York 17, N. Y.

Announce Humidifier

The addition of a new model to their industrial line of Walton Humidifiers recently was announced by the Walton Laboratories, Irvington, N. L.

To be known as the Model 30, this unit evaporates approximately three gallons of water per hour. Electrical consumption is approximately 230 wates, and, as with other Walton equipment, all that is needed is connection to a city water supply and electric current.

Elimination of compressors, expensive air or drain piping, and duct work, is a feature of the equipment.

Further specifications and technical information on the Model 30, and the other Walton humidifiers may be obtained from Walton Laboratories.

Offers 72" Vinylite Sheets

Direct Reproduction Corp. 811 Union Street, Brooklyn 15, has announced that Dyrite Vinylite plastic sheets are now available in sizes up to 52 x 72". The sheets, used in lithographic precessing as a substitute for glass, are available in transparent, translucent white, and opaque white, in thicknesses from .010" up. Sheets formerly were offered up to 36 x 48".

The company also markets a blue line emulsion concentrate for producing non-photographic blue line images for close register work; and a black contact emulsion suitable for making negatives and positives. Sheets can be coated in a whirler, and developed as normal procedure. Entire flats can be contacted to make negatives up to 52 x 72".

Further information is available from the company,

Promotes Mailing Machine

An inserting and sealing machine for firms offering direct mail service, is currently being promoted by the Inserting and Mailing Co., 162 Greene St., New York 12. The machine collates up to six pieces, inserts them into envelopes, seals and stamps the envelopes, stacks them in sequence, and counts them. Electronic controls maintain a check for errors. A descriptive folder is available.

QUOTES FROM THE MAIL

To the Editor:

Other than for a few gripes, this letter probably would never be written. I am glad to have the opportunity to write and tell you how much I enjoy your magazine. The dope that I get out of it is excellent—for instance, the recent article on counter-etching without using a brush—I tried it, and it works wonders. The grain is plenty sharp now . . . its like a miracle when using a plate with a fine grain.

Here's where the gripe starts, it goes back to the March issue of 1949, an article on "Newspapers by Offset"—I am here to inform you of another one—The Overlake Outlook which is published weekly every Thursday, and which is run off on a (2066) Multilith. The majority of our copy is typed up on an Electromatic. Our circulation is a little over 5,000.

I do all the camera work, stripping and make all plates, a day before the paper gies out, except for the front page which is held for last minute news. The original layout is reduced to \(\frac{1}{2} \) reduction, and most ads are set up for same reduction, so there is as little stripping as possible. Enclosed you will find two copies of our publication. Last week we started printing another newspaper, the Mercer Islander. We have only 1200 circulation but intend to make it more. Enclosed is copy of that also.

Incidentally the Fort Ord Panorama, which is a 12 page weekly, is printed by Offset by a firm in Monterey, California.

So, the next time you mention anything about newspapers by offset, don't forget us ... Please?

Anyway, we like your magazine, keep up the good work.

Louis E. Vonder Haar Overlake Publishing Co. Bellevue, Wash.

The sample newspapers have good snappy halftones and clean composition. This makes perhaps half a dozen we have heard of which were not in our original listing.—Ed.

To the Editor:

I turn to the second editorial on Page 31 of your June issue, which has my hearty applause. I feel quite good until

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... your plates against premature wear and loss of image.

- IMHOLD reduces plate costs by extending the life of new plates and assuring sharper images for a larger number of impressions.
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Hanco IMHOLD is quick and easy to use . . . simply apply to newly exposed plate, just prior to applying developing ink. After IMHOLD has dried, follow your usual procedure.

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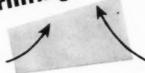
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Trojan #420 is the answer to just one gummed printing paper problem. In the complete line of Trojan Gummed Printing Papers, you'll find the answers for every problem. Your Trojan paper merchant is ready to help you select the right gummed printing paper (Trojan, of course!) for fast, profitable press runs on every

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Chicago • Cincinnati Cleveland • Detroit Los Angeles • New York Philadelphia • St. Louis I reach page 101 of the same issue and find the following:-

"4-Color for Army Map

A Harris four-color 42 x 58" offset press was installed in the plant of Army Map Service, Washington, D. C., in May. It is said to be the first four-color sheet-fed press in that city."

And do I hear a single squawk from any printer or lithographer—and any comment in any trade paper other than to publicize the fact—about this expenditure of your and my money? And do you honestly believe this four-color unit can be operated as efficiently and economically by the Army as it can in any one of many lithographing plants which either show a profit on their operation or go out of business?

I am again sending you a a copy of "Monkeys Don't Have Cleers". Several thousands of copies of this booklet have been distributed, including one to every congressman in Washington. Senater Byrd of Virginia told me he was going to do something about it, and another prominent congressman wrote that he had no idea such things were going on down there.

But what does the printing and lithographing industry do about it? The editor of one of the outstanding printing trade papers defends the whole G. P. O. set-up. The head of the largest printing organization in this country today says he doesn't believe I should attack the Public Printer in such a manner. The head of my local Graphic Arts Association tells me I am making a mountain out of a mole hill.

So here comes the \$64.00 question. Will you justify to me the existence of a Government owned and operated printing and lith granting along.

lithographing plant?

If you care to attempt it please keep in mind that I have heard most of the answers. I quite well know that one of the stock ones has to do with confidential material. Another is that the Congressional Record must be "batted out". What for? Another is that too much graft enters the picture when the work is done outside. This should win the hand-painted pot with some of the things we know go on down there.

And if there is the least semblance of truth to this last answer, why doesn't it apply to every other single item which every department of the government purchases? The right kind of a "Procurement Division" headed by a really honest individual—if such a thing can be found in Washington—would easily take care of this matter.

I have just gone by my fortieth year in the printing, advertising and lithographing business, and if we are rapidly approaching a socialistic state—which it would appear that we are—considerable blame for such a condition can be laid directly on the doorstep of the printer and lithographer in this country. Just what do you think would happen tomorrow if an announcement were made that the gov-

I think you are aware of how quickly Mr. Truman pulled his neck in immediately after making the statement that the government would go into the steel business if necessary. But our industry says nothing when the Army installs a piece of equipment which I expect will run close to \$200,000.00. And if they can purchase this without a squawk from anyone, what in the name of God have they purchased already?

I wonder if your organization has ever taken the trouble to make an analysis. which will very clearly show that the promiscuous free mailing of the products of the G. P. O. is directly responsible for a very large amount of our annual postal deficit. It has been publicly stated-and not denied either-that during 1948 the G. P. O. turned out 83,000 publications. Free bulletins were distributed to over 63 million people. Regardless of whether or not I want or need any of this work, what do you think such production is doing to the printer and lithographer who has got to do his bit in supporting a project which no one yet has even attempted to justify as being a profitable operation? "Monkeys Don't Have Ulcers" just

"Monkeys Don't Have Cleers" just scratches the surface of this situation. Many another department of the government is operating printing equipment outside of the G. P. O. The purchase of this four color offset press by the Army rather definitely proves this.

Rodger F. Owsley, President Arandell Litho Corp. 6500 Honey Creek Parkway, Milwaukee 13, Wis.

GETTING INTO OFFSET

(Continued on Page 35)

worked with these shading sheets for several months. They served a definite purpose, but their use was no substitute for a halftone screen. In a trade magazine, we saw an ad "In good condition, one 120 line halftone screen, size 10" x 12". So, we answered the ad and bought the screen and plunged into the mysteries of halftone procedure, ignorant and unashamed. The arrival of this first small halftone screen was to change the course of events for our company.

From the time this little screen arrived, it seemed to run a parallel history to the first little offset press. It would have been more natural for them to have grown up together. But it didn't work that way. We had no experienced photographers in half-tone, but we figured we didn't need experience. Why should we? We

could read! There were many very clear and accurate books that told all about how to use a halftone screen. Very simple, we thought; and sure enough, we did make halftones right from the start. Not especially good ones, but we were proud of

As soon as our artists saw we had the screen, they immediately wanted to assert their artistic talents and submit to the customers sketches in full color. This meant process color work about which we knew nothing. So, we bought more books and did more reading. Our salesmen were calling on the citrus packers in Florida, and you will remember that on the old orange crate there was a 9 x 9 label. The Bruce box used today has a small label on the strip, but the boxes at that time had a good large label with space for a nice color illustration -a picture of a dog, or a flower, an orange, or the owner's baby daughter. This was a natural for our artist designers, and we took a shot at this label business. We made color sketches and sold them to the citrus packers. Again, we ordered our first process plates from a trade shop. With fear and trembling, we put them on the offset presses; and, to our amazement, this time the offset presses ran them. Their several years of line work production now stood them in good stead. We were ready for process color on our presses and didn't know it. We could run process color as good as line work. As long as we had our plates made by a trade shop we got along fine.

Mediocre Color Process

It was inconvenient due to our location, to wait for color plates from the trade house and we became impatient. We saw no reason why we should not try to do our own process color work. So, we tried it! The first process color job we did complete in our shop-art, camera, plate work, and press work, was a mediocre thing. We worked hard at it, too. Fortunately, our customers were having a busy season and the stuff got by. So, we continued with our process color and platemaking from our artist's sketches. One color job of mediocre quality followed another. We con-

ernment intended to build an 18 million dollar plant in Washington to build all of the automobiles used by the government? Or radios. Or typewriters.

^{*}This booklet, available from the writer of this letter, gives details of alleged wasteful and useless production in the Government Printing Office.

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tinued to work hard at it, but the improvement or change in the quality of our color process work could be appraised only by saying that one job was more mediocre than another, which means they were rich in effort and sweat, but consistently poor in quality.

I want to remind you that all this time, we were producing process color work on our letterpresses-not of a mediocre quality either, but of a very fine quality. I also want to remind you that all this time, our letterpress was growing some too. The old Linotype had typed its last, and a new Blue Streak was operating. A ## Miehle replaced the old Babcock. A Dexter pile feeder replaced the old hand feed board. A #2 Kelly had found its way in and made a good place for itself. Our Miehle vertical had acquired a twin to keep it company-and our open presses also were increased. Our letterpress department was capable of doing fine process color work. However, the cost of original plates from the engraver was high, and more likely than not, he made more money off our color jobs than we did. For competition was keen in letterpress in our community. Georgia has produced many fine men who are letterpress printers. But, sizes are limited for process color on letterpress, and gang runs from electrotypes present their problems. For these and other reasons, we concentrated on our offset as a means of color reproduction.

So, as color printers and lithographers, we entered the year 1941fine letterpress color printers mediocre offset color lithographers. It was in 1941 that we took on our first real offset color process joba real color project, a 24 page booklet, 9 x 12, with full color on every page--a hot potato from start to finish. The only reason we had the job at all was because the boss was in the hospital for several months, and the man who was running the shop took the job on because he felt we could do it. It was our chance to show ourselves and our customers that we were out of the mediocre class and were ready to do high class color work. The boss would be away

three months, and we had ten weeks to deliver the job. So, the job would be out by the time he got back, and would he be proud! He would pat us all on the back and would want us to move into more color work.

Well-it didn't quite work out that way. Our best efforts were put into the job. We worked night and day, made and remade plates, proofed and reproofed, tried and tried again -all to no avail. When the job was finished and delivered, it was just another mediocre job. There was one thing about it though, that was colossal! After the cost was added up and compared with the selling price-we found we had taken a colossal loss! There was something else colossal about it, too, for it was I who was the guy who took the job, and it was I who tried to ram the job through an unprepared shop. It was I who heard the boss say, in no uncertain words "From now on, we will stick to doing the things we know how to do.'

The words stung . . . I learned them well, and will long remember! There was another sentence that came a few days later. Other words that stung! They came from the man who had given me the color job-from the man who had given me a chance to show him what we could do in process color. He was holding a sheet of the finished job before him as I walked into his office. He said to me, "You will never be able to do fine color lithography in the South-NEVER!" At that moment, I was deeply hurt. I felt he was doing me a personal injustice as well as an injustice to my shop-and what's more, to the whole South-as the man was an advertising executive from New

After that, the little halftone screen didn't see much service. It didn't get outside the darkroom often. It was wrapped in black felt cloth and stored away in the box. Then one day, a fellow asked the boss if he could play with it at home. The boss was glad to see the thing go. So, the little screen saw light again in a homemade camera workshop. The man worked on strange procedures—different sizes, different angles,

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different films, different filters, different papers, different chemicals. There were certain things the little screen could not do, and the man had to know them well before he could really find out just what it could do. There followed experiment after experiment-halftone prints, continuous tone prints, dye transfer color, chromatone, carbro-there were color prints from still life, from water color, from oil paintings, from Kodachromes, even from reproductions. The little screen was combined with continuous tone. It looked like the continuous tone, the halftone and the color prints had a lot in common. It seemed that among them there was perhaps a better, a simpler, and a surer way to make color process for reproduction. It worked for me in my homemade camera workshop on stripping film-why wouldn't it work in the plant camera and pressroom? We were eager to try it. Unfortunately, circumstances prevented this. The Boss' health, which had been failing, suddenly took a turn for the worse.

After his passing in 1942, I found myself with all of the responsibilities of management. The war was onpaper was hard to get-personnel was needed for the Armed Services. The going was rough. We kept busy making labels for essential work, textiles and foods. We handled a subcontract with the Navy and another with the Marine Corps. We made trips to Washington to offer our services to the Army Map Service and the GPO. We handled a few jobs of printing and lithographing for them. Our work now was strictly commercial work, essential work, and as far as improved process color was concerned, it was forgotten in those

Study Bears Fruit

At the end of the war, we started in earnest to apply the things the little screen had taught about continuous tones and halftones, and color prints. The plan that had worked so well in a homemade camera workshop worked just as well in the plant camera and pressroom. The halftone and continuous tone combination gave the plate quality we needed, the full highlight detail, and the open shadows we liked so well. The artist could dot-etch on them too. With the artist's skill added to the work of the halftone and continuous tone combination, we got just what we wanted. We went to press with our color process jobs and felt that our work was no longer poor in quality. We had finally stepped out of the mediocre class. We tried our new found method over and over, to be sure that we hadn't been just lucky on a job or two.

Our confidence mounted - we bought a larger screen. Some of our samples found their way to buyers of fine color lithography up East. Before we knew it, we had more calls for process color by our new found method than we could hope to handle with our limited equipment. We had a demand for a product and no facilities to produce it. We had to get more equipment or pass up color process, for we could do no more work with our little family of offset presses. They were running full blast-24 hours a day every day, for our line work customers, our shading sheet customers, and our mediocre color work. So we bought what we thought was a whopper this timea 35 x 45, two color. This larger offset press alone, could handle our whole volume of work. We could use some of our smaller presses for our new found process color, which we marketed under the name Litho-Krome. We would expand again, we would put our offset pressroom in a separate building, next door and connecting. We would enlarge our camera, plate, art, and dot-etch departments to fit.

We now have 17,000 square feet of floor space instead of 4,000. We now have our letterpress back where it started, in its own home without any offset presses around. No longer do we worry about it getting steamed up and raining and our paper getting wavy.—no longer do we look at fine offset color work and wish we could do it. No longer, either, do we wince when we think of the New Yorker who said in terse words, "You'll never do fine color lithography in the South—NEVER!"**

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ARTIST: 31. First class letterer. Also experienced in layout, design, mechanicals, past-up, etc. National advertising, direct mail experience. Will work anywhere. Address Box 344 c/o Modern Lithography.

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(Turn the page please)





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Okla. Firm Changes Ownership

The Litho Negative & Supply Co., Oklahoma City, recently was purchased by Jay White and D. Minish, and the name was changed to Litho Negative and Plate Co. Russell Scharfer was the former owner. The manager is Conrad G. Smith.



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Huron Press Marks 25th Year

Huron Press, Chicago, observed its 25th anniversary recently with a party and buffet lunch, tendered by Norman B. Jacobsen, one of the founders, to his 65 employees. Tables were set up in the bindery where a huge birthday cake was cut by Joe Solinski and Van Albrect, who have been with the company since its first year of operation.

Further to mark the occasion, Mr. Jacobsen presented each of his 65 associates with 25 newly minted silver dollars in a silver metal cloth bag, bearing a card with the recipient's name printed in silver.

Huron Press was founded in 1924, by Mr. Jacobsen and George J. Geis, who passed away in California last January. Knowing each other since grammer school days, they pooled their capital of \$15,000 and their trade experiences in various shops, to set up an "in-between" plant—one which would not compete with small job printers nor with the long production runs of big fellows, Mr. Jacobsen said. Today the company occupies 20,000 sq. ft. of space at 700 W. Lake Street.

Among the 13 presses now operated are two Harris offset presses, size 17x 22, and two 22x35, also an ATF Little Giant and a complete offset platemaking department. A complete bindery includes stitchers, folders, drills, perforators, etc., and there are two Linotypes and other letterpress equipment.

Huron Press specializes in fine color work, 90 percent of the production being more than one color. A recently produced catalog for a large corporation was printed with 29 different colors and a nail lacquer display for a cosmetics maker was in 23 colors.

The younger generation now active at Huron Press. Mr. Jacobsen commented, has had the advantage of specialized training far beyond that of the two founders. George J. Geis, Jr., an executive of the company, is a graduate of Loyola University in Chicago, and has supplemented this with evening courses in estimating offered by the Graphic Arts Associa-

tion of Illinois and with studies of sales work in another organization.

Don Fouse, production manager, is a graduate of the department of printing administration of Carnegie Institute of Technology. Robert J. Gies, a brother of George is studying at the Rochester Institute of Technology's printing administration school.

Heads Gravure Group

C. J. Murray, general manager, Gravure Division of Triangle Publications, Inc., Philadelphia, was elected president of Gravure Research, Inc., at its second annual meeting, held at Battelle Memorial Institute, Columbus, Ohio, recently. He succeeds George A. Preucil, Chicago Rotoprint Company.

During the past year, most of the research for the organization has been concerned with the processing of carbon tissue. Evaluation techniques, such as devices for measuring penetration time, analytical procedures for determining the amount of dichromate in sensitized tissue, and other analytical methods to measure the changes which occur in carbon tissue during processing, have been devised.

Williamson Heads NE Group

Robert W. Williamson, president of Williamson Offset Co., Boston, and officer of T. O. Metcalf Co., was elected president of the Graphic Arts Institute of New England, recently. Other officers are A. T. Howard, A. T. Howard Co., vice president; Donald C. Hagar, Rapid Service Press, treasurer; Addis W. Dempsey, Donovan & Sullivan Engraving Co., assistant treasurer; and Howard S. Patterson, secretary.

Head Cincinnati Adv. Club

New officers of the Advertisers Club of Cincinnati, include Edward Sundermann, vice president and sales manager of the Progress Lithographing Co., president: Harry Ewry, sales manager of the J. W. Ford Co., secretary, and Leonard Dahlman, vice president of the Advertisers Engraving Co., treasurer.

Oregon Firm Expands

Willamette Lithographing Co., Portland, Oregon, recently added a 22 x 29" Webendorfer offset press, new bindery equipment, rebuilt some Harris preses, and remodled its plant in an expansion program.

New Wisconsin Firm

Delzer-Marlow Lithographing Co., was formed recently at 200 Albert St., Waukesha, Wis. Armand Delzer, formerly of E. F. Schmidt Co., Milwaukee and Warren Marlow, also of that city, are principals. The equipment includes a 17 x 22" offset press, a duplicating machine, a camera, platemaking facilities and some binding equipment.

ALA Moves in Detroit

Local No. 9, Detroit, Amalgamated Lithographers of America, recently took new quarters in the United Dairy Workers Building, 15840 Second Blvd.

La. Firm Incorporates

Lano Lithography, Inc., Shreveport, La., filed articles of incorporation during the week of July 8, 1949. Authorized capital stock was listed at \$25,000.





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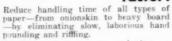
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Trade Events

International Assn. of Printing House Craftsmen, 30th annual convention. Palace Hotel, San Francisco, Sept. 4-7, 1949.

Mail Advertising Service Assn., annual convention, Congress Hotel, Chicago. Sept. 17-20.

American Photoengravers Assn., annual convention, San Francisco, Sept. 12-14, 1949, Fairmount Hotel.

Natl. Assn. of Photo-Lithographers, annual convention and exhibits, Hotel Statler, New York, October 18-22, 1949.

National Assn. of Metal Decorators, annual meeting, New Yorker Hotel, New York, Oct. 19-21.

Printing Industry of America, annual convention, Los Angeles, Biltmore Hotel, Nov. 13-17.

Natl. Assn. of Litho Clubs, annual convention, Hotel Statler, Boston, April. 1950.

Technical Assn. of the Lithographic Industry, Rochester, April, 1950.

Graphic Arts Exposition, Chicago Int'l. Amphitheatre, Sept. 11-23, 1950.

Mail Advertising Service Assn., 1950 annual convention, Hotel Roosevelt, New York, Sept. 30-Oct. 3, 1950.

Litho Schools

CHICAGO—Chicago Lithographic Institute, Glessner House, 1800 S. Prairie Ave., Chicago IG. IN-NEW YORK—New York Trade School, Lithographic Department, 312 East 67 St., New York, N., LOUIS—Davig Ranken Jr., School of Mechanical Trades, 4431 Finney St. St. Louis 8, Me.

MINNEAPOLIS—Dunwoody Industrial Institute, 818
Wayzata Blvd., Minneapolis 3, Minn.

ROCHESTER — Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Are.. South, Rochester 8, N. Y. PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

- - -

Trade Directory

Lithographic Tech. Foundation Wade E. Griswold, Exec. Dir. 131 East 39 St. New York 16, N. Y.

National Association of Photo-Lithographers Walter E. Soderstrom, Exec. Sec'y. 317 West 45 St. New York 19, N. Y.

Lithographers National Association W. Floyd Maxwell, Exec. Dir. 420 Lexington Ave. New York 17, N. Y.

National Association of Litho Clubs Wm. J. Stevens. Exec. Sec'y. 317 West 45 St. New York 19, N. Y.

International Assn. of Printing House Craftsmen. P. E. Oldt. Exec. Secy. 18 E. Fourth St., Cincinnati 2

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Tale Ends

7HAT four-part article "How to Choose a Process Camera," written for *Modern Lithography* by Herbert P. Paschel, and published back in 1946, has had a lasting popularity. It was reprinted in several editions by ATF, it is now being reprinted by Consolidated Photo Engraving Equipment Co.; and the Litho Technical Foundation is making it the subject of one of its new audio-visual, slide-recording presentations.

Another of Mr. Paschel's articles, published in ML in 1940, "Variables in Color Reproduction," is also to be the basis of an article in the new Froduction Yearbook now in preparation. Very few changes were required to bring it up to date, Mr. Paschel reports.

This, of course, is all by way of saying that if you're looking for good material on lithography, look to ML.

At this point we would like to exchange our perspiration - dripping, July-conditioned editorial sanctum, for a nice air-conditioned litho shop. Any takers?

What worries us is how these greeting card verse and sentiment writers can snatch any inspiration in this kind of weather.

Chicago's city council has ordered the printing by offset of a tentative draft of a newly revised building code. In this economical form the voluminous document will be available for study when the Council takes final action on the revision, which has been under way for several years.

The first of a series of posters dealing with accident prevention in printing plants has just been issued by the National Safety Council. Subject is the long sleeve hazard. Pressmen should always wear short sleeves, it points out. It was prepared by the printing and publishing section of the NSC, of which Walter R. Smith, safety director of R. R. Donnelley & Sons Co., Chicago, is chairman.

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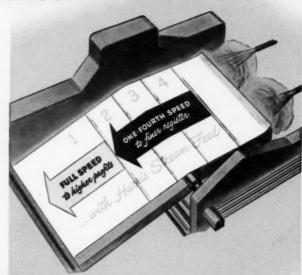
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